Celebrate our
SEW WINTER ISSUE

6 mixed-media stitch projects

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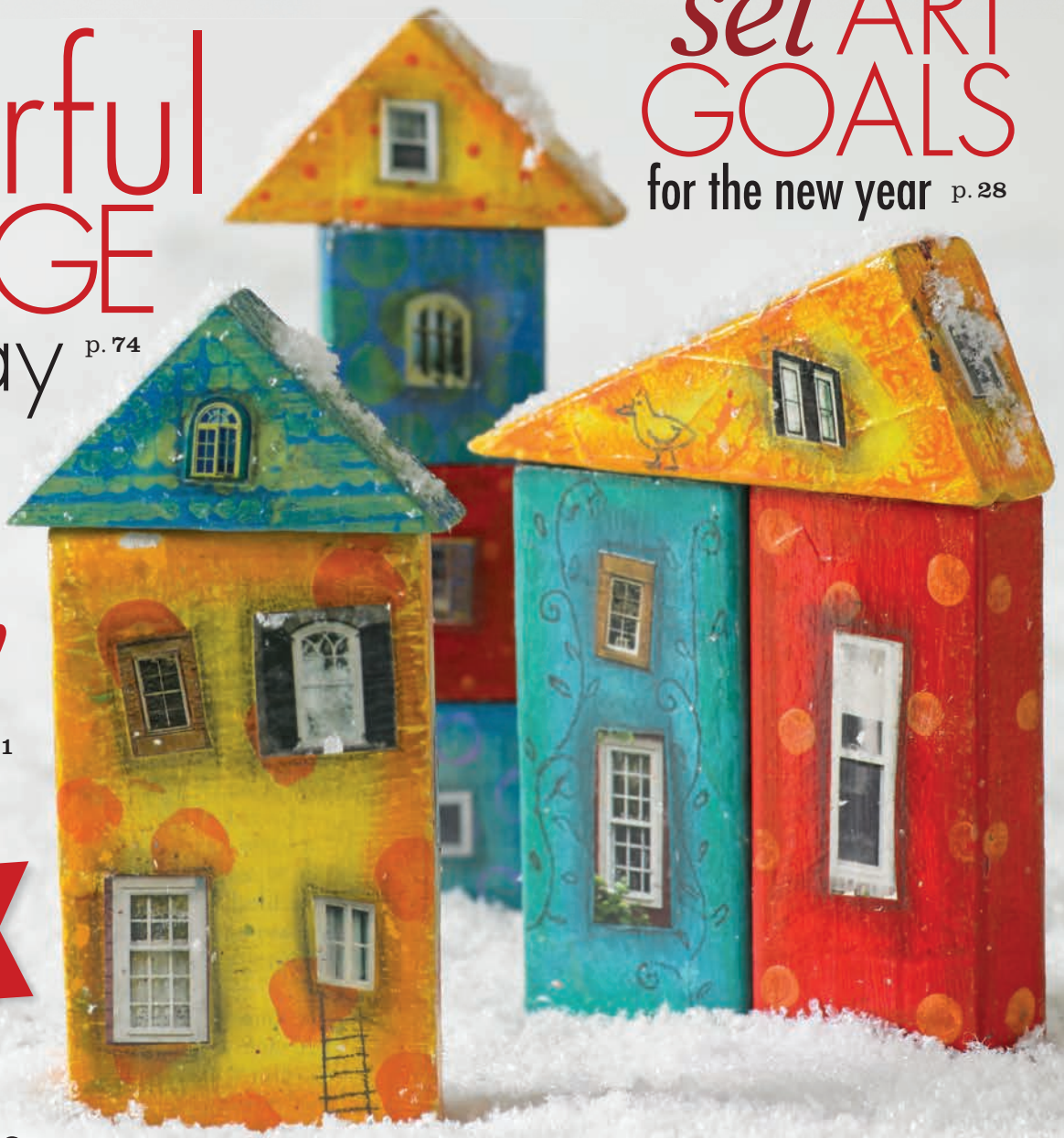
COLLAGE
MIXED MEDIA
ARTISTIC
DISCOVERY

build a colorful VILLAGE today p. 74

set ART GOALS for the new year p. 28



Check out our jewelry swap p. 81

TRY IT!

add layers to your photos p. 22

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By Thespa McLaughlin

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I love fabric, I appreciate fashion design (I'm a big Project Runway fan), and I even sewed my own wedding dress. Unfortunately, I never find the time to figure out how to incorporate stitching into my art. I made a designated sewing space in my studio, picked up a fantastic Bernina® sewing machine, and I keep buying fabric—but still no integration.

This issue is our SEW Winter issue, and it holds the mixed-media stitch techniques I need to try out and experiment with in my existing art processes. We were blown away by Jane Moore Houghton's fantastic technique for stitching tissue with embroidery floss (page 40). I can see lots of fun ways to work this into my collage pieces.

And then there is the beautiful machine felting by Jackie Bowcutt (page 58). This project goes way beyond just making fibers stick together. I love how Jackie uses reference sketching and quick handmade stamps to create a strong theme in her work.

I realize that there is no reason to wear a boring shirt anymore now that I've seen Bianca Mandity's free-motion shirts (page 64). And for those whose love for mixed media falls more toward the assemblage side of things, definitely check out Annie Waldrop's fantastic wire dresses (page 46).

No matter what kind of art you make, we have a SEW mixed-media article for you to try!

See you in the new year!

Jenn Mason
Editorial Director
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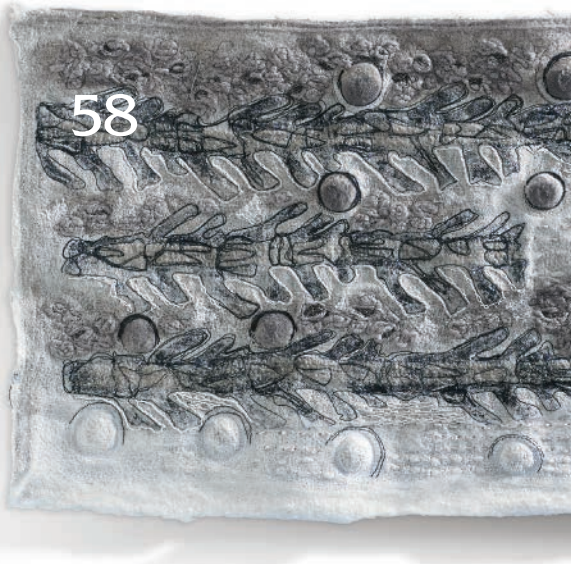

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who did this?

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Joyce Auteri is a Northern California artist with a passion for colorful and thought-provoking artwork. Her work has won numerous awards, and she has been selected for the prestigious Top of Folsom show in Folsom, California, every year.
joyceauteri.com

Julie Fei-Fan Balzer is a mixed-media artist living in New York City. She loves color, high contrast, seeing the artist's hand, learning new things, and going on artistic adventures. Check out her Adventures in Arting podcast.
balzerdesigns.typepad.com

Alice Berg left a career in the quilting industry to embark on an exciting, yet familiar new path into mixed-media art. As techniques and projects were sifted, it was apparent that collage was the winner. Alice's artwork can be found in the gallery of the Sautee Nacoochee Community Association in Sautee, Georgia.
alicemberg@gmail.com

Jackie Bowcutt lives in the U.K. She has qualifications in Creative Studies, a diploma in Art and Design, and she is a contributor to the Sketchbook Challenge. Jackie is pleased to have been accused of having "endless inspiration and imagination."
stitchworks-jackie.blogspot.co.uk/

Jen Cushman is a natural storyteller who found mixed-media art 12 years ago and never looked back. She is drawn to the imperfect, funky, quirky, artsy, and the authentic. Jen is the Director of Education and Marketing for Susan Lenart Kazmer ICE Resin® and author of Making Metal Jewelry.
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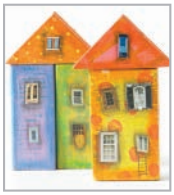
Elena Lai Etcheverry is a mixed-media artist and the founder of Charity Wings, a non-profit organization for artists and crafters who want to raise money and awareness through art and creativity. The Charity Wings Art Center opened this year in Southern California to inspire and serve the art community and other non-profits.
charitywings.org

Jane Moore Houghton is a mixed-media artist who works out of her Central Massachusetts Phygment Studio. Jane uses her embroidery techniques in her emerging "Beasts" series. She is currently building her portfolio and seeking licensing opportunities.
janemhoughton.com

Karen Ives is a textile artist and designer living in Essex, England. She is a compulsive collector of all things vintage, in particular fabrics, trimmings, and buttons. Karen loves to combine fabric and paper to create a surface for stitch, and enjoys teaching and inspiring others.
frayedroundtheedges.blogspot.co.uk

Cloth Paper Scissors Workshop™ videos and books by Julie Fei-Fan Balzer, Jen Cushman, and more of your favorite artists from the pages of Cloth Paper Scissors are available now at shop.clothpaperscissors.com.



Holly Kreag is a mixed-media and fiber artist living in Ann Arbor, Michigan. She frequently teaches classes at Two Twelve Arts Center in nearby Saline, Michigan. Art has always been a part of Holly's life, and she is thrilled to see her two sons following in her paint-smeared footsteps.
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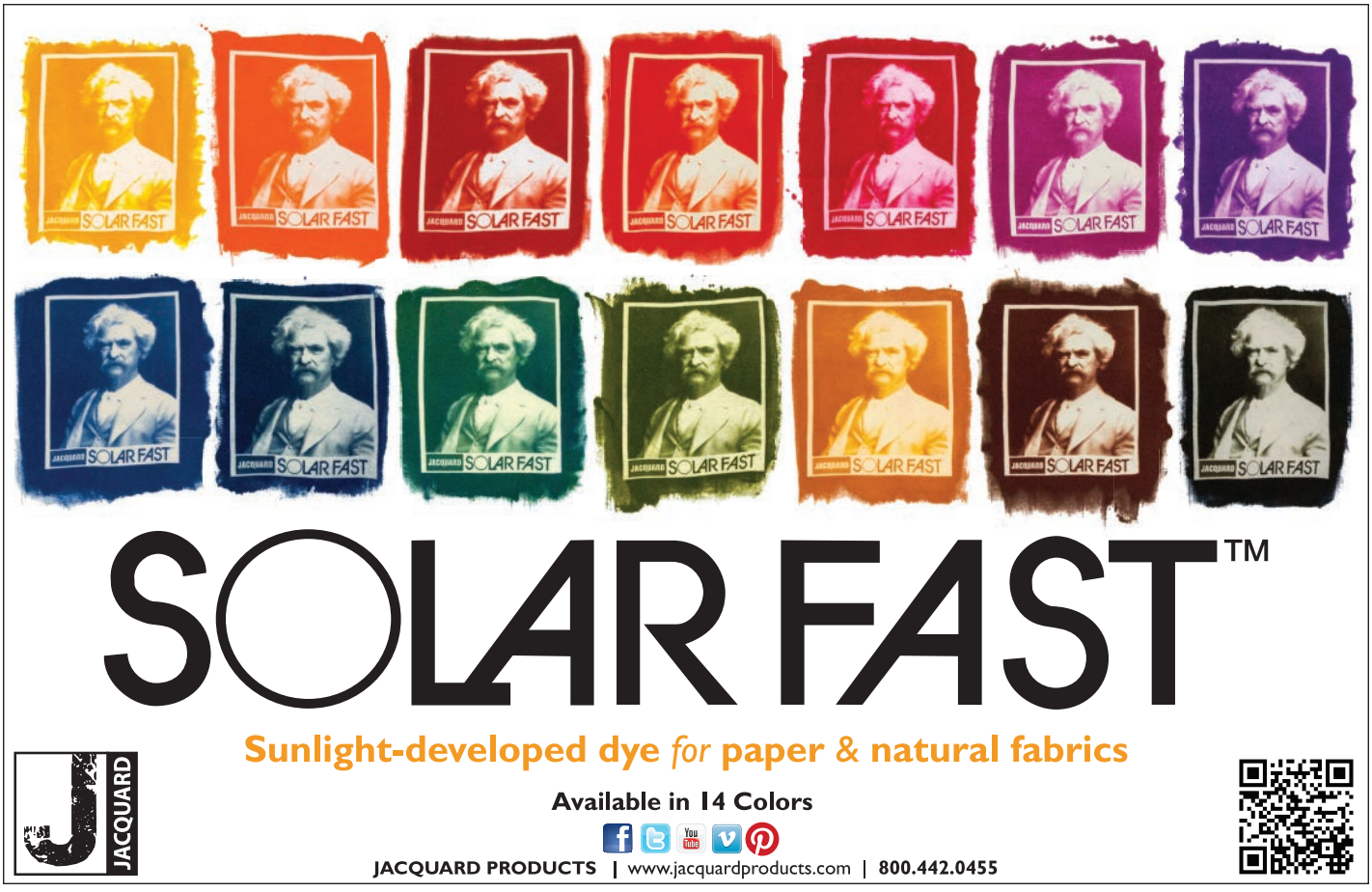
Nikki Smith is a self-taught, successful entrepreneur and artist who has bitten the fruit of art and never glanced back. Follow this mother of two on her many sinfully delightful bouts of creativity on her blog.
booksmithstudio.com

Bianca Mandity is a magical-realism illustrator. Bianca teaches art at the Indianapolis Art Center in Indiana, and is part of the fine arts education team for Imagination International. Bianca has lectured and taught illustration and rendering at universities in the U.S. and Canada, and is currently hard at work illustrating a children's book and preparing for a solo show.
biancandm.com

Annie Waldrop is an artist/designer currently living in Roanoke, Virginia. She attended Parsons School of Design in New York City, Virginia Commonwealth University in Richmond, Virginia, and has a master's degree in sculpture from The Maryland Institute College of Art in Baltimore, Maryland. See examples of her work on her website. ●
anniewaldrop.com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I fall in love every day with mixed media.
Suzanne E. Jacobs

I love Cloth Paper Scissors! Wonderful techniques and inspiration!
Barbara Moore

I just picked up the premier issue of I {Heart} Paper the other day. LOVE this issue! All the projects look wonderful and I like the whole design of the magazine. I hope there will be more!
Jackie Jones

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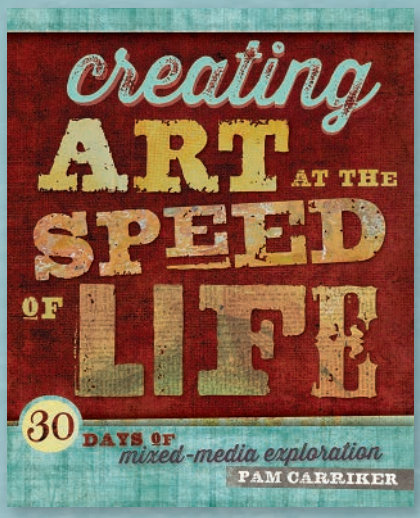

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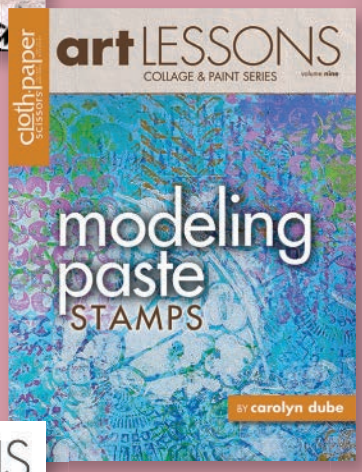

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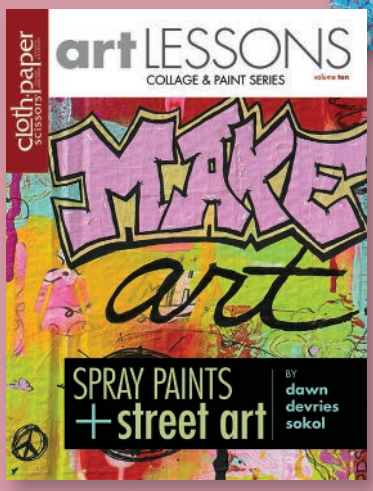
By Carolyn Dube



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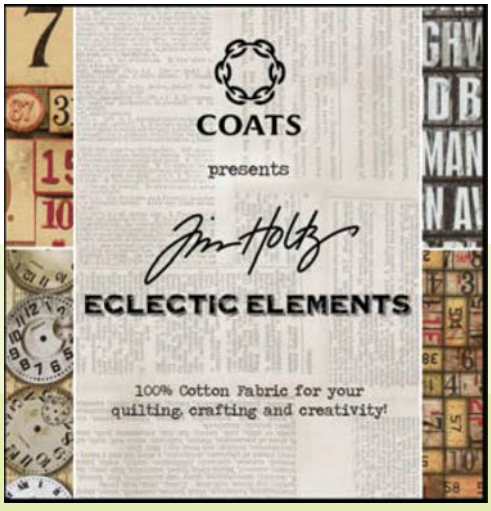

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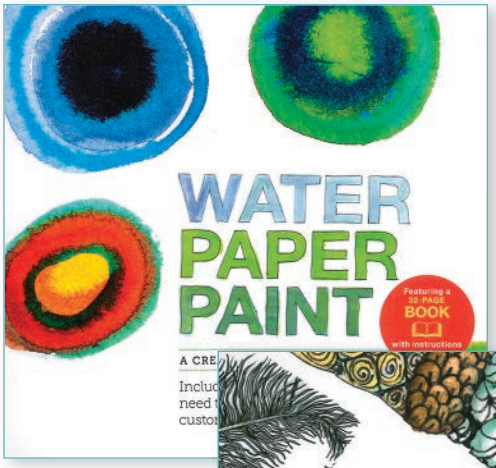
Review by Barbara Delaney



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Review by Barbara Delaney

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Printing on Fabric

Techniques with screens, stencils, inks, and dyes

By Jen Swearington
Lark Crafts, 2013
160 pp., Paperback
$21.95

Have an obsession with custom patterns? An urge to print your own fabric? Then Printing on Fabric should be at the top of your wish list. Swearington explains the ins and outs of more than just printing processes. Everything from how to design repeating patterns to setting your print is clearly illustrated and thoughtfully explained. The mystery behind tools, taking a design from sketchbook to t-shirt, and printing techniques are dissolved. You will be jumping to stencil, screen print, dye, or bleach your own fabric for your next project. Speaking of projects, check the last section of this book for more than a dozen project how-tos and templates to practice your new printing expertise.

Review by Paige Martin

PRINTING ON FABRIC
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this just IN

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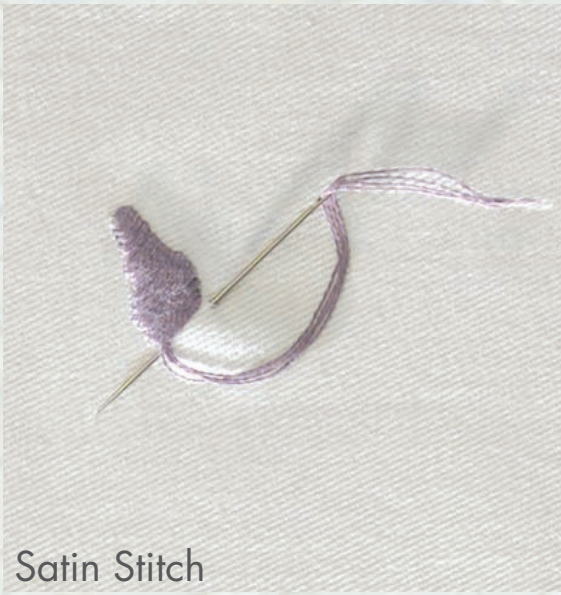
Mixed-media artists love to create texture and dimension in their work. Paints, pastes, papers, fabrics, and ephemera are just some of the things they may use. But there's another technique that adds a nice amount of texture without a lot of stress, and it can be as elaborate or simple as you like: stitching. Whether you create a border with a simple chain stitch, a garden of lazy daisies, or grids and rows of stitches, stitching is another way to create texture and detail, working on fabric *or* paper. Here are a few of our favorites.

Satin Stitch is created with a series of straight stitches worked right next to each other. The stitches are close enough to each other to cover the fabric underneath, but not so close that they are no longer smooth.

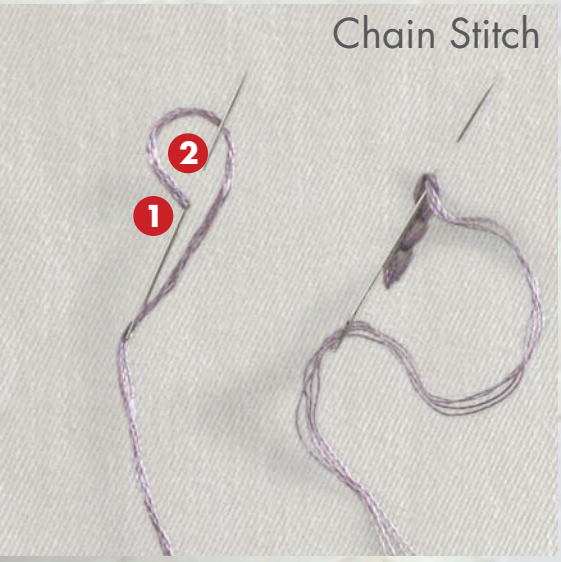
note: Some folks like to outline the shape with a backstitch or a similar stitch and then fill in the shape with satin stitch. Others work freehand with no pattern or outline.

1. Bring your needle and thread through to the front of the fabric.
2. Working from the front of the fabric, stitch through to the back of the fabric on the opposite side of the shape, and then come back up to the front, right next to the beginning stitch.
3. Continue in this manner, laying the stitches right next to each other until the shape is filled.
4. When you reach the end, knot the thread on the back of the fabric.



Satin Stitch

Chain Stitch



The **Chain Stitch** is a very versatile stitch, and it's great for creating lines and curves. The stitching can be made light or heavy, depending on the weight of the thread you use.

1. Bring the needle and thread through the fabric from the back.
2. Insert the needle back through the fabric at the same spot you emerged to create a loop. (1)
3. Bring the needle back up again a short distance away from the original stitch, making sure the loop is under the needle as you pull the needle back up through the fabric. (2)
4. Gently pull the needle towards you to tighten the loop so the loop lays flat against the fabric.

note: Pull the thread firmly, but not so tight that the loop ends up too straight.

5. Repeat the sequence, inserting the needle inside the loop to begin and then forming the stitch as before. To end, tack the last loop down with a straight stitch.

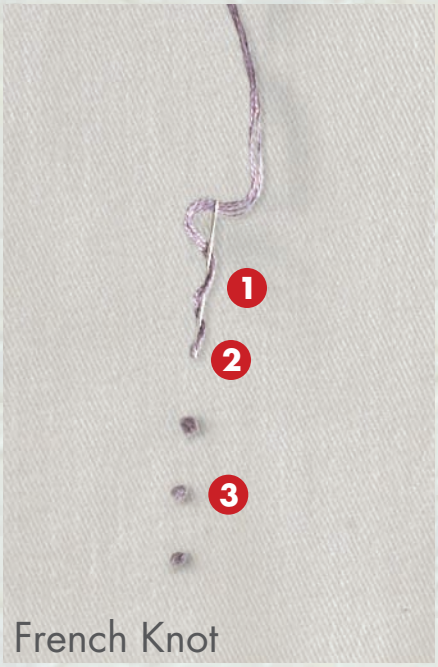
The **Lazy Daisy Stitch** (aka Detached Chain) is perfect for creating flowers and leaves.

1. Bring the needle and thread through to the front of the fabric and then back down through the same spot you came in through, creating a loop. (1)
2. Tighten the thread to get the size loop you want and then push the needle through from the back, making sure the needle comes out inside the loop. (2)

note: The space between 1 and 2 determines the size of the leaf or petal.

3. Insert the needle just outside the loop (3) to complete the petal, and then bring it back up next to the starting point (center of the flower) to begin the next stitch. (4)

Lazy Daisy Stitch



French Knot

The **French Knot** is a popular stitch for creating texture. A single French knot makes a great center for a flower; a cluster of knots is eye catching.

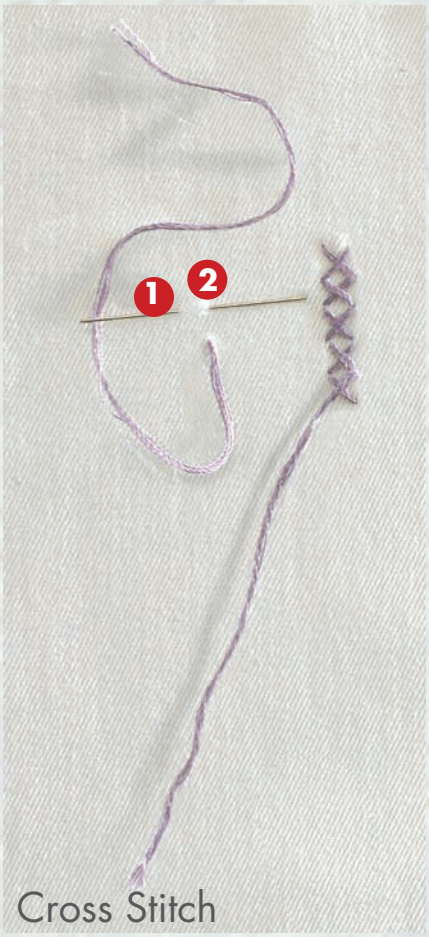
1. Bring the needle and thread through to the front of the fabric where you want the center of the knot to be.
2. Wrap the thread around the needle twice (1), being sure to hold the thread securely.

note: It's important to only wrap the needle twice. If you want a larger knot, use a thicker thread.

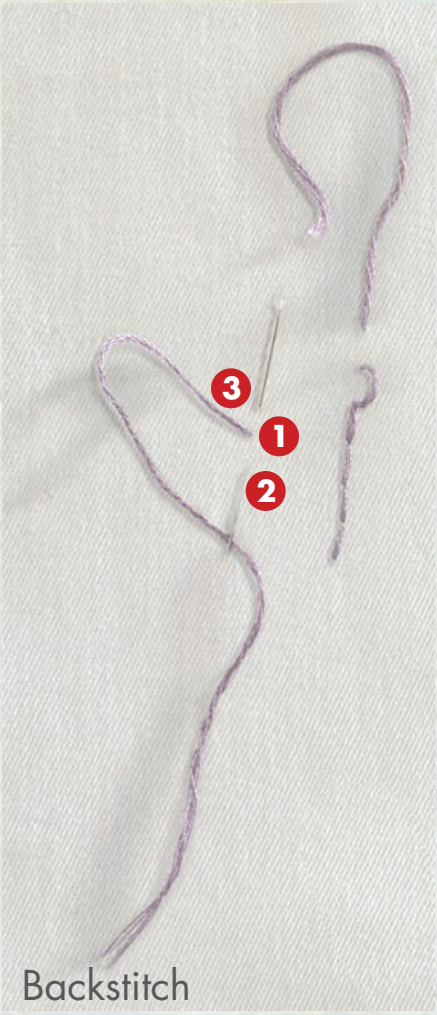
3. Take the tip of the needle back through the same hole where you started, keeping the wrapped threads in place next to the fabric as you pull the needle all the way through the wrapped thread (2) to form the knot. (3) Knot the thread on the back of the fabric, or come up from the back of the fabric again for the next knot.

The **Cross Stitch** is created with two stitches stitched on the diagonal to create an X. They can be used singularly or grouped to create a shape or image.

1. Bring the needle and thread through to the front of the fabric and then, working on a diagonal, stitch through to the back of the fabric. (1)
2. Stitch back through to the front of the fabric, coming up adjacent to the original stitch (2), and then stitch back through to the opposite corner to create the X.
3. Knot off on the back of the fabric or continue making Xs to complete your design.



Cross Stitch



Backstitch

The **Backstitch** is worked backward to the normal direction of sewing. Backstitch is used to add detail, make lines, and to outline.

1. Bring the needle and thread through to the front of the fabric (1), then insert the needle back into the fabric a stitch length behind the starting point (2).
2. Bring the needle up in front of the starting point (3) and then repeat, inserting the needle in front of the completed stitch and coming up beyond the starting point. ●

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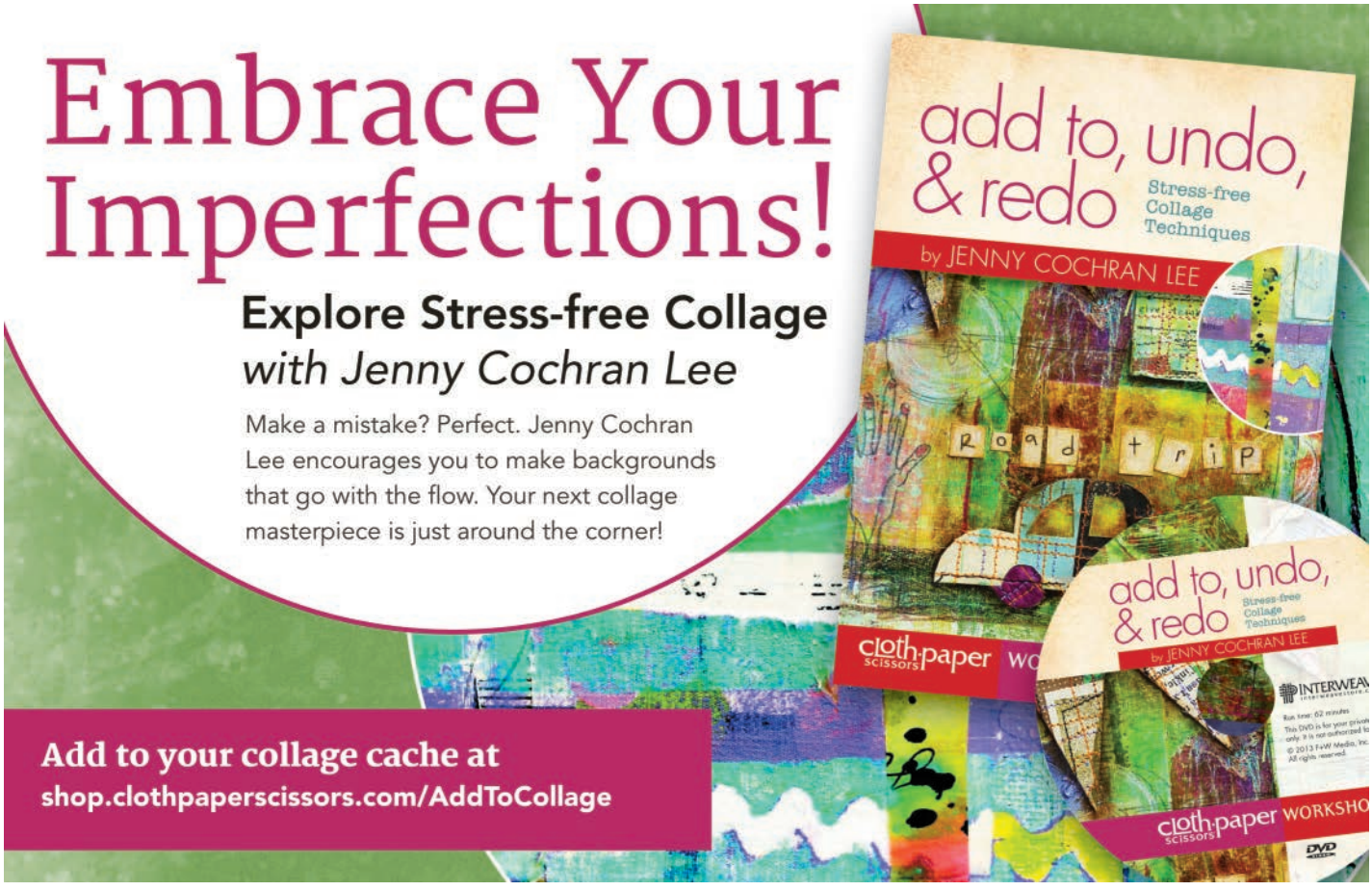
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adding texture to photos

BY nikki smith

Incorporating texture layers is a fun way to give your photos personality and create a unique and special image. You can use textures to add interest to empty areas or quickly give a photo a vintage, grunge, or romantic feel. While this tutorial uses Photoshop® Elements, these techniques can be applied in any photo-editing software that supports layers and blending modes.

Photos by Nikki Smith

original photo

"Dirty Wall" from shadowhousecreations.blogspot.com

1. The first step is locating textures. A Google™ search for "Photoshop textures" is a great place to begin. For this tutorial, I'm using a free texture photo offered at shadowhousecreations.blogspot.com by Jerry Jones. Choose your texture photo and save it on your computer.
2. Open the photo you want to add texture to in Photoshop Elements. Go to **File > Place** in the top menu. Navigate to where you saved the texture photo on your computer and select it. It will now be on top of your photo, ready to be resized.
3. Drag the handles at the corners of the texture photo so that the texture covers your original photo. **(FIGURE 1)** Press **Enter** or **Return** to resize the texture. You now have a new layer with the texture above your background photo.
4. In the **Layers panel**, select the texture layer. Start by reducing the **Opacity** to 50%, and then scroll through the **Blending Modes** on the texture layer, in the layers panel on the right side of the screen, to see each effect. Adjust the opacity of the layer up or down to modify the texture's impact. **(FIGURE 2)** In this example, I'm using the **Overlay** blending mode at 80% **Opacity**.

Experiment by adding additional layers of texture, if desired. ●

These sample texturized photos (right) show how the same image can take on a different personality, depending on which texture is applied.

Figure 1

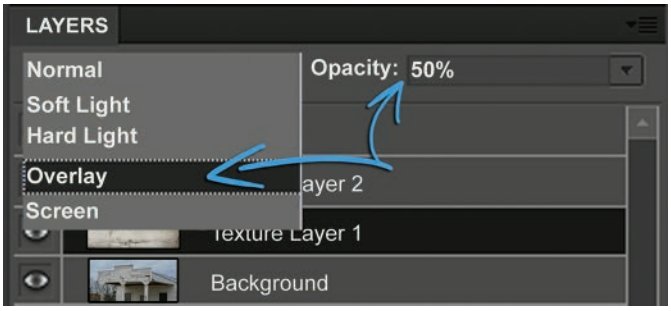


Figure 2

texture tips

- For a soft, romantic look, use a fine texture with light colors and choose **Screen**, **Overlay**, or **Soft Light**.
- For a dramatic or grungy look, use a bold texture and choose **Hard Light**.
- Try including multiple textures at low opacity using different blending modes.
- Use a **Layer Mask** or the **Eraser Tool** to remove texture from areas where you do not want it, such as on faces.
- Use texture to enhance, not overwhelm, your photo. Turn layers on and off to evaluate if each texture is needed.
- Experiment and have fun!

ARTISTS GIVE BACK

BY elena lai etcheverry

If you would like to nominate a charity that is doing mixed-media art for a good cause, please email me at **Elena@CharityWings.org**.

Having spent many years in the healthcare industry, mixed-media artist Karen Brooks had been to many fundraisers for worthy causes. Seeing all the effort put forth to help those in need over the years, she decided that she wanted to host an event that would use her gift of creativity for good, and Collage for a Cure was born.

Now a yearly event, Collage for a Cure is a silent art auction where all proceeds are donated to the American Cancer Society® to support education, volunteerism, research, and development.

Brooks had worked for the American Cancer Society and was the chairperson for Relay for Life® for three years. "It's humbling to be around such courageous survivors, and I knew I wanted to make a difference," says Brooks. On Saturday May 11, 2013 she hosted her second annual event at the E Street Gallery in Sacramento, California. Approximately 50 artists donated their "works of heart," in a variety of media: encaustic, ceramics, watercolor, textiles, and more.

"Three-Yard-Art" collage

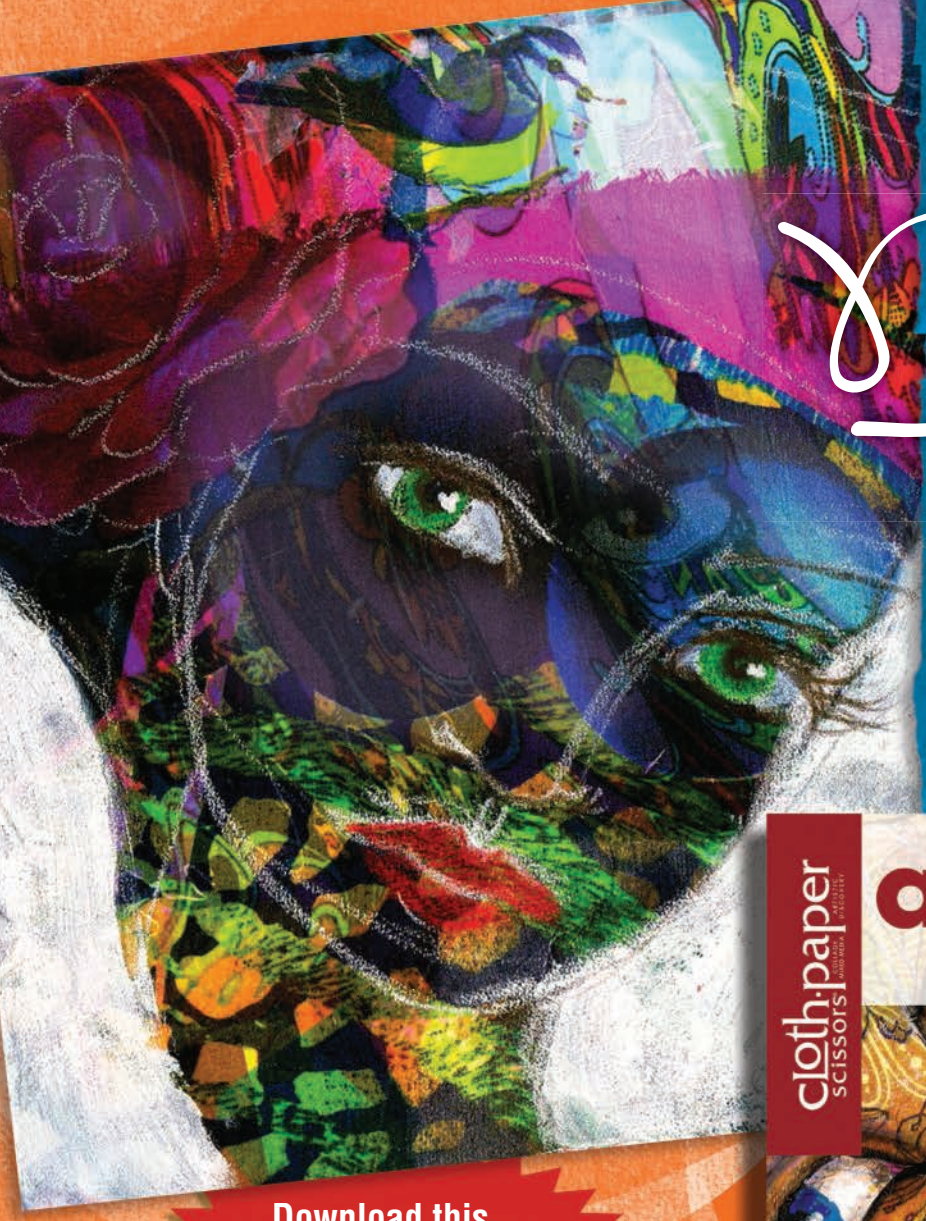
One of the most unique pieces was the "Three-Yard-Art" collage. This collaborative collage was created by a special group of artists that was aptly named "Wholehearted." Guests used a template to decide which part of the "Three-Yard-Art" they wanted to take home, and donated $40 each to do so. At the end of the event, the piece was cut up and the buyers got to take their piece home, matted and ready to go. Everyone had a lot of fun deciding which piece they wanted to take.

The silent bidding became quite frenzied in the last hour of the event, and in the end more than $2500 was raised for a really great cause.

alteredartist.net

cancer.org

Photos by Karen Brooks



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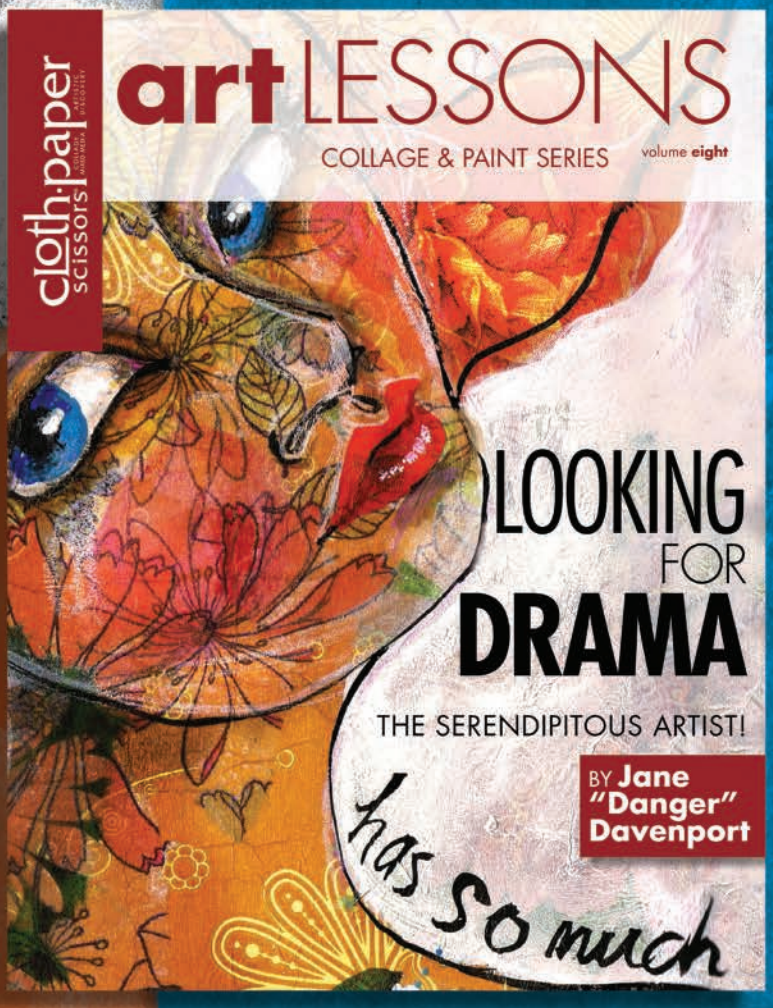

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An expert of unleashing her imagination and imbuing her journal covers with it, Jane Davenport will inspire you to keep on layering! In this step-by-step project download, you'll combine collage and art journaling with bold and beautiful results.

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INTERWEAVE

THE mixed-media METALsmith findings

BY jen cushman

Photos by Jen Cushman

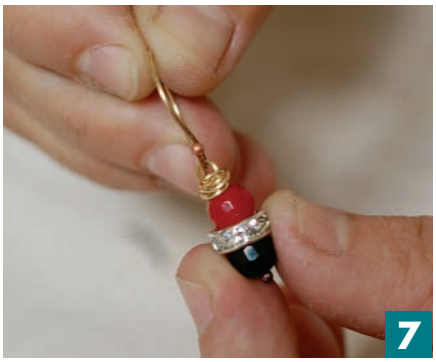
In the September/October issue, I talked about the importance of owning a torch. I know the thought of working with fire can be a frightening idea at first, but let's concentrate instead on how much money you can save in your jewelry making when you start creating your own jewelry findings from nothing more than a spool of 20-gauge wire and a butane torch. In this issue we'll practice drawing beads, and turn humble headpins into French ear wires.

Practice makes perfect, and I'm a firm believer of starting off this instruction with earrings since you have to make two identical designs. Remember, drawing a bead is a metalworking term for cutting a piece of wire and dipping the end into the hottest part of the flame so the wire naturally balls and curls in on itself. Using only four pieces of bronze wire, four beads, two rondelle rhinestone spacers, and our tools, we'll make a pair of party earrings for the holidays. And you'll have the skills to start making mixed-media earrings for every day of the week.

1. Cut two 6" pieces of the 20-gauge wire to make the headpins. Place 1 piece of wire in the end of the needle-nose pliers.
2. With the water nearby, turn on your butane torch. Hold the wire perpendicular into the hottest part of the flame (right at the blue tip), and hold the wire in the flame until you see it begin to melt and curl up onto itself, forming a ball. **(FIGURE 1)**

note: Do not remove the wire immediately when you see the ball begin to form. Hold the wire steady for a few more seconds to allow the ball to further curl up onto itself to create a nice, large, balled end.

3. Quench the hot wire in the water. Do not touch the wire until it cools. Repeat with the second wire.
4. When the wire is cool, thread the 3 beads onto the headpin. **(FIGURE 2)**
5. Use the round-nose pliers to create a wrapped loop. **(FIGURE 3)** For an organic-style wire wrapping, continue to wrap the wire around the loop until you run out of wire.
6. Cut two 4" pieces of the 20-gauge wire. These will become the French ear wires.
7. Draw a bead on one end of each of the wires with the torch, using the same technique as above.
8. Using your round-nose pliers, gently twist the bead upwards into a U-shaped hook. This is where you will attach the bead dangle to the finished ear wire. **(FIGURE 4)**
9. Hold the large, round mandrel pliers (or the barrel of a Sharpie® marker if you don't have mandrel pliers) in your non-dominant hand



MATERIALS

- Wire cutters (I use Maxi-Shear™ Flush Cutter.)
- Wire, 20-gauge bronze (I use Art Mechanique™ wire from iceresin.com.)

  note: You can easily replace the bronze wire with 20-gauge sterling silver wire, if you prefer.
- Needle-nose pliers, reserved for torch work
- Bowl, metal or glass, with water
- Max Flame Butane Torch
- Round beads, two 4mm and two 6mm (I used Czech Fire Polish opaque jet black and opaque cherry red beads.)
- Rondelles with rhinestones, two 6 mm crystal (I get my beads at beadaholique.com.)
- Round-nose pliers
- Round mandrel pliers
- Chain-nose pliers (I use Wubbers classic tools and buy them at jewelrytools.com.)

optional

- Steel bench block
- Hammer, ball-peen

for stability and then use your dominant hand to form the headpin over the mandrel to create an almost-closed loop. **(FIGURE 5)** Have the end of the wire meet up with the U-shaped hook you created with the balled end.

10. To complete the ear wire, hold it in your non-dominant hand and use the chain-nose pliers to slightly bend a 90° angle in the end of the wire to act as a stopper. **(FIGURE 6)** This will ensure the wire doesn't slip though your ear as you wear the earrings.

11. Optional: To work-harden your ear wires, place them onto a steel bench block and gently hammer the large curve. This will work-harden the metal so it doesn't bend as you put your earrings on and off.

12. Switch back to the round-nose pliers and gently pry open the end of the balled headpin. Attach your bead dangle to the end of the hook and gently crimp the hook back into place. **(FIGURE 7)**

These pretty earrings are perfect for casual holiday parties or daily wear—and for gift giving! ●

BY julie fei-fan balzer

setting GOALS

I didn't set out to host a TV show. It just sort of happened. Or rather, I happened to have the right set of skills when the opportunity presented itself.

Several years ago, I contributed some work to a book on doodling. I received no payment for my work, simply a free copy of the book. Shortly after the book was released, the author sent out an email indicating that a manufacturer was looking for someone to do some doodling segments on a TV show. She couldn't go, but asked if any of us who were in the book were interested.

I had a number of reservations about the opportunity, but I decided to respond to her email. Soon after, I was interviewed by the manufacturer and chosen for the gig. I performed well, and subsequently both the producer of the show and the manufacturer hired me to do more work. I still work for that same producer and manufacturer.

I tell you this story because it's pretty much like every other business success story in my career. Virtually every single one of my important career milestones has been based on a relationship built over time, and based on having the right combination of skills at the right moment. I don't think I'm unusual. I think that this is the way that most people achieve success.

So how does this apply to you? I'm suggesting some sideways thinking about some of your goals. Yes, you should still have a five-year plan and some clear goals. But, you might want to think about the steps towards reaching some of the larger goals as less of a straight line, and more as a collection of skills and relationships.

- **Make art for yourself.** It's very easy to get caught up in making art for deadlines, projects, contests, manufacturers, etc. You need to take the time to make art for yourself so that you can innovate, develop your skills, and play.
- **Take classes.** Even terrible classes are worth taking. A class is an opportunity for you to be nourished. Nourishment can come from the instructor, the other students, the class project, or simply the time you're giving to yourself to be creative. This is also a way to build relationships. Speaking of which . . .
- **Build relationships.** Yes, you should build relationships with people you think can help you. It's also important to build relationships with people whom you don't think can help you. Life is never purely hierarchical. Be sincere, honest, and kind to everyone you meet.
- **Develop your skills.** Build all of your skills, not just the purely art-related ones. You never know when public speaking, HTML, or Japanese might be the key to landing a great new gig.
- **Become an expert.** If there's something that you love, chase it down to the ends of the earth. Learn everything you can about it, and then talk about it, blog about it, teach it, and write articles about it. Follow your passion and trust that success will follow.
- **Be genuine.** Not only do people not like a phony, but a false persona is really difficult to maintain. If drawing pretty girls is all the rage, but not your thing, don't go there. If everyone loves using a certain supply, but you don't, don't use it. Pursue what genuinely interests you.

I encourage you to build your skills, develop relationships, and make lots and lots of art. That way, when a door opens, you'll be ready to walk through it. ●

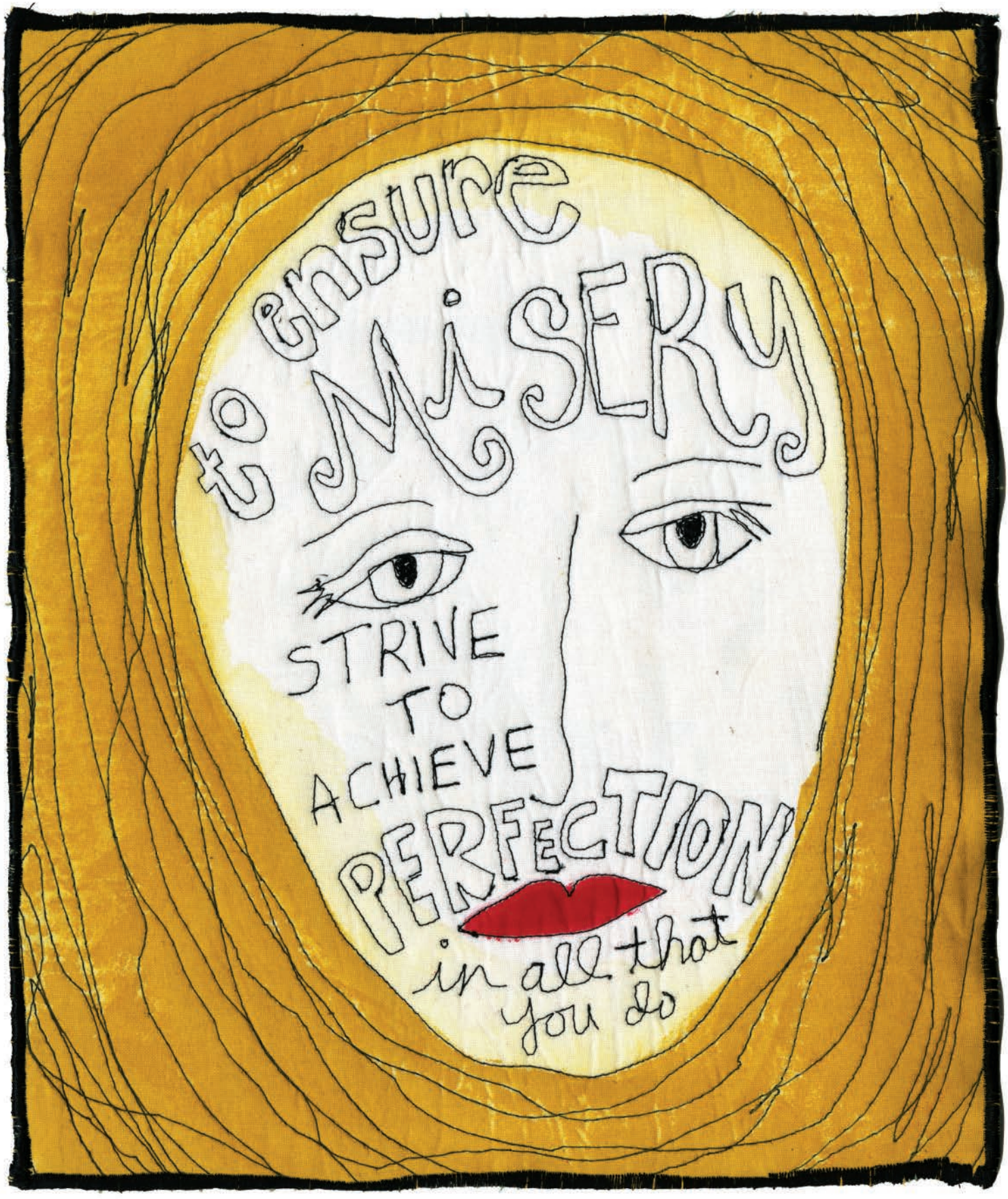
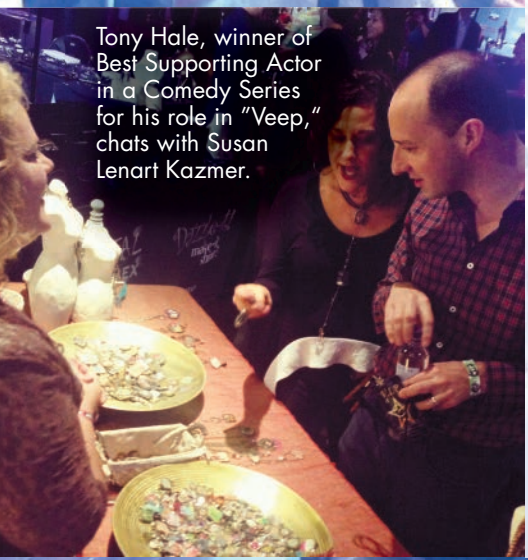


Photo by Julie Fei-Fan Balzer

crafting with the STARS

BY jenn mason



Tony Hale, winner of Best Supporting Actor in a Comedy Series for his role in "Veep," chats with Susan Lenart Kazmer.

This September, the Craft and Hobby Association and a number of their jewelry and bead members, participated in a gifting event just prior to the 65th Annual Primetime Emmys®, including the talented people behind ICE Resin® (Susan Lenart Kazmer and our own Mixed-Media Metalsmith Jen Cushman). Cloth Paper Scissors went along for the exciting ride. Stars of all sorts came by to try their hands at a super-quick mixed-media jewelry project.

As the stars arrived they were quickly and enthusiastically introduced to the crowd, and then interviewed by the Craft and Hobby Association team to find out about their crafting habits. They were then escorted through the event by a lovely team of teens, all dressed in white.

Many stars were entranced by the ICE Resin wares, which included amazing pieces by Susan Lenart Kazmer and her team, with the star being a handmade, sterling silver beribboned corset.

The stars and their guests had fun sorting through the hundreds of handmade resin-filled bezels and charms to make their own custom necklaces. ●

Penny Marshall and friend sort through the possibilities.

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a conversation with . . .
keith maddy

with assistant editors barb delaney and paige martin

Photo by David Costa Photography

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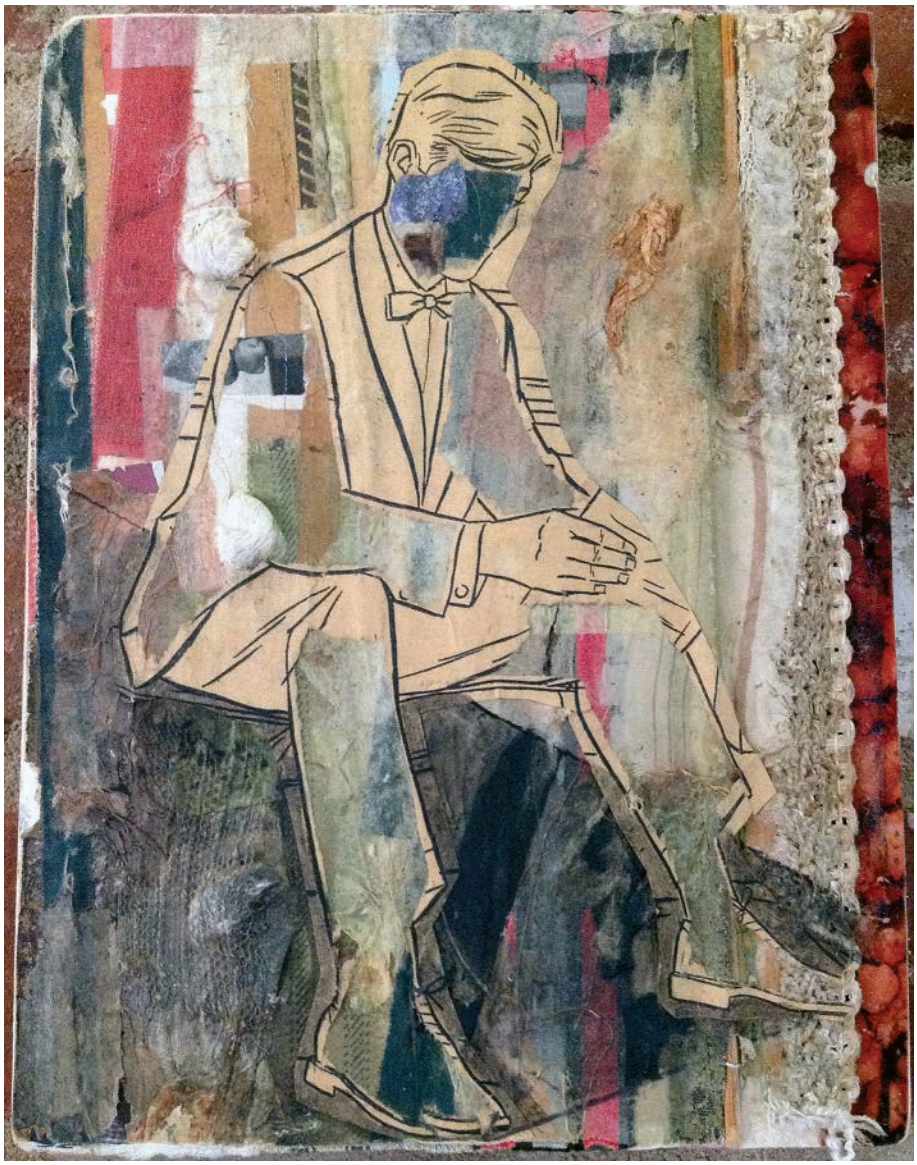
The Scarecrow by Ronald Hugh Morrieson

Keith Maddy is a collage and mixed-media artist with a penchant for vintage materials. Learn about Keith's process, the things that inspire him, and more about his artistic life.



"Ken"

Photo by Mark Westman

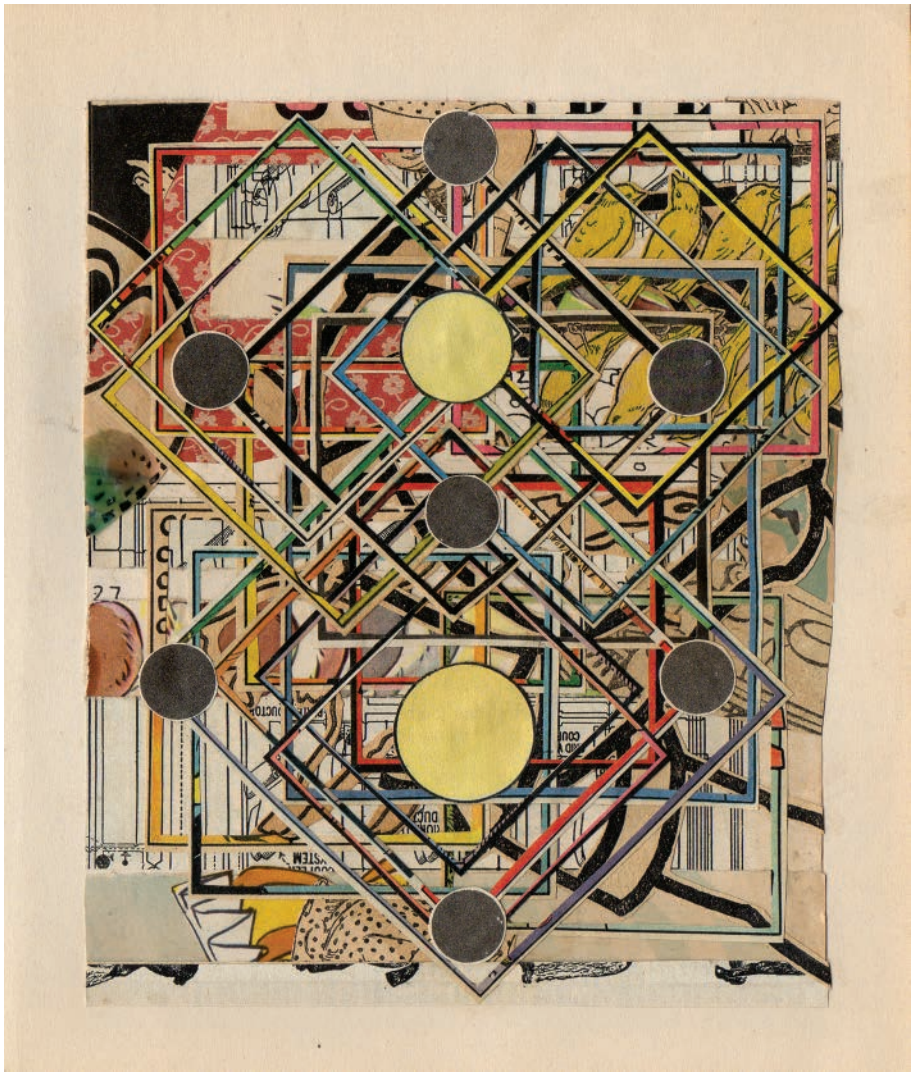
Photos by Keith Maddy

Our conversation . . .

Barb: Describe your creative process.

Keith: With all my work, I first collect materials, big and small. Some of the materials will be used for the collage itself; others (i.e. textiles, vintage lithographs, etc.) may be used for the foundation of a piece. I liken my collage process to writing a poem—putting one fragment down and then another that complements the previous one, or the whole, in some manner—form, color, content, balance. Sometimes a piece will be committed to immediately and glued in place. Other times the piece will be placed, observed, considered, and thought about for a while before I make the final commitment. This goes on until I feel the collage is complete and well balanced.

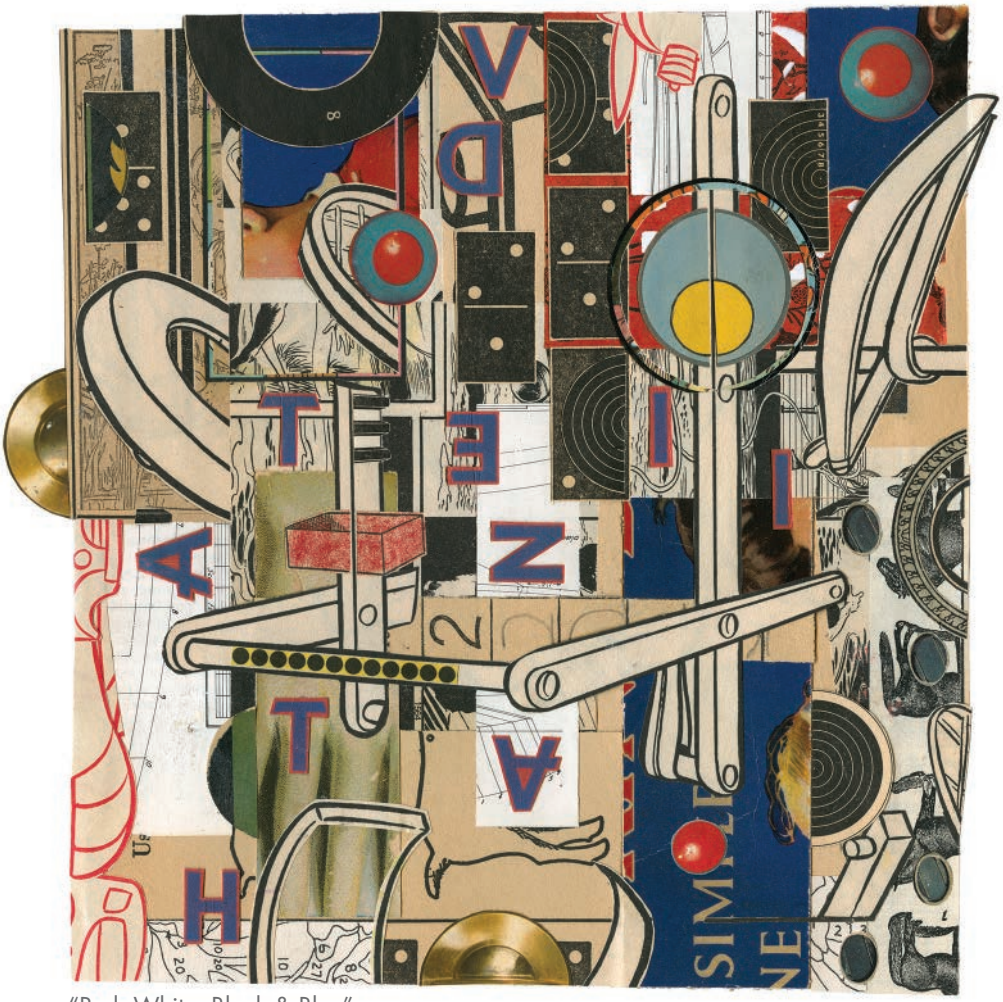
The process in my mixed-media pieces is different and it varies—I usually start with a foundation that has a pre-existing pattern or image on it. This could be a vintage textile that I mount onto a panel using wallpaper paste, or it might be a vintage lithograph painting; one that you might find at a secondhand store or flea market. Then I begin to draw over the image in my particular style of drawing—organic, fluid, cellular—encapsulating what I want to keep from the original source material. What I do not want to keep gets sanded out and/or painted over and then a second layer of drawing often occurs to bring it all together.



"Centered Tranquility"

Paige: How did your process develop? Did it evolve over time or has it remained similar over the years?

Keith: My process has definitely developed over time and evolved out of my work in collage. I remember a time when my collages were created and



"Red, White, Black & Blue"

Keith: It depends on the size of the piece, my studio time, if I am using a wet or dry medium, and my mind set. One of the smaller, less complex collages could be accomplished in a few hours, a couple of days, or a week. The mixed-media pieces can take anywhere from a week to a year to complete. Often I put pieces away because I have become stuck and unable to continue, only to take them out months later, and I am able to look at them anew.

Paige: What is the longest you have ever worked on a piece? What were the mediums you used and in your opinion, what made it take so long?

Keith: This is a hard question to answer, as I don't keep track of how long it takes to make each piece. I would say I still have unfinished pieces that may never get finished. Collages always get finished within a reasonable time frame (days, weeks), but it's the mixed-media pieces that are much more involved and multi-layered with drawing and painting taking the longest. Drawing over a patterned/printed surface is usually the first phase, contained in vintage scrapbook albums. I remember them being strictly paper collages, and at one point they became very "precious" and felt a bit confined. At that point, I started to draw on top of the collages. That lead to exploring different media for working on top of the collages, i.e. pencil, ink, oil, acrylic, and this eventually lead me to the more three-dimensional drawing of a wood-burning tool. This tool was not always conducive to fine papers, which then lead me to exploring the wood-burning tool on thicker materials or collages developed on panels.

Barb: How long does it usually take you to complete a piece?

committing to the drawing with a wood-burning tool is usually the second stage, editing out what I don't want by sanding out/painting over is usually the third stage. All this leaves me with a piece that is an in-between place of being finished and unfinished, because I have to make sure the new drawing and painting are unified with the elements from the original source material.

Barb: Does your tendency to "edit" ever stall your creativity or even bring it to a complete halt?

Keith: Good question. I would have to say that sometimes the editing is very fluid and comes naturally, while other times it can be a bit overwhelming. Editing is part of the process involved with using source material as a foundation. I draw on top, keeping parts of the original piece intact and editing out the rest so as to completely change what I began working from. More often than not I am satisfied with the outcome and, if not, it's another challenge to work through.

Barb: Do you create art every day, work in spurts, or schedule time for art making?

"Round and Round We Go"

"Swimming with My Eyes Open"

Keith: Over the years my art making time has varied. Sometimes I was lucky enough to create art and work in the studio every day, but as most working artists I have always had to have another source of income to pay the bills. That other source would dictate when I was able to get into the studio. Currently, I am working full time in a new career field and have less time than ever to be in my studio.

Paige: What are your artistic habits when not working on a piece? Do you sketch? Go to art shows?

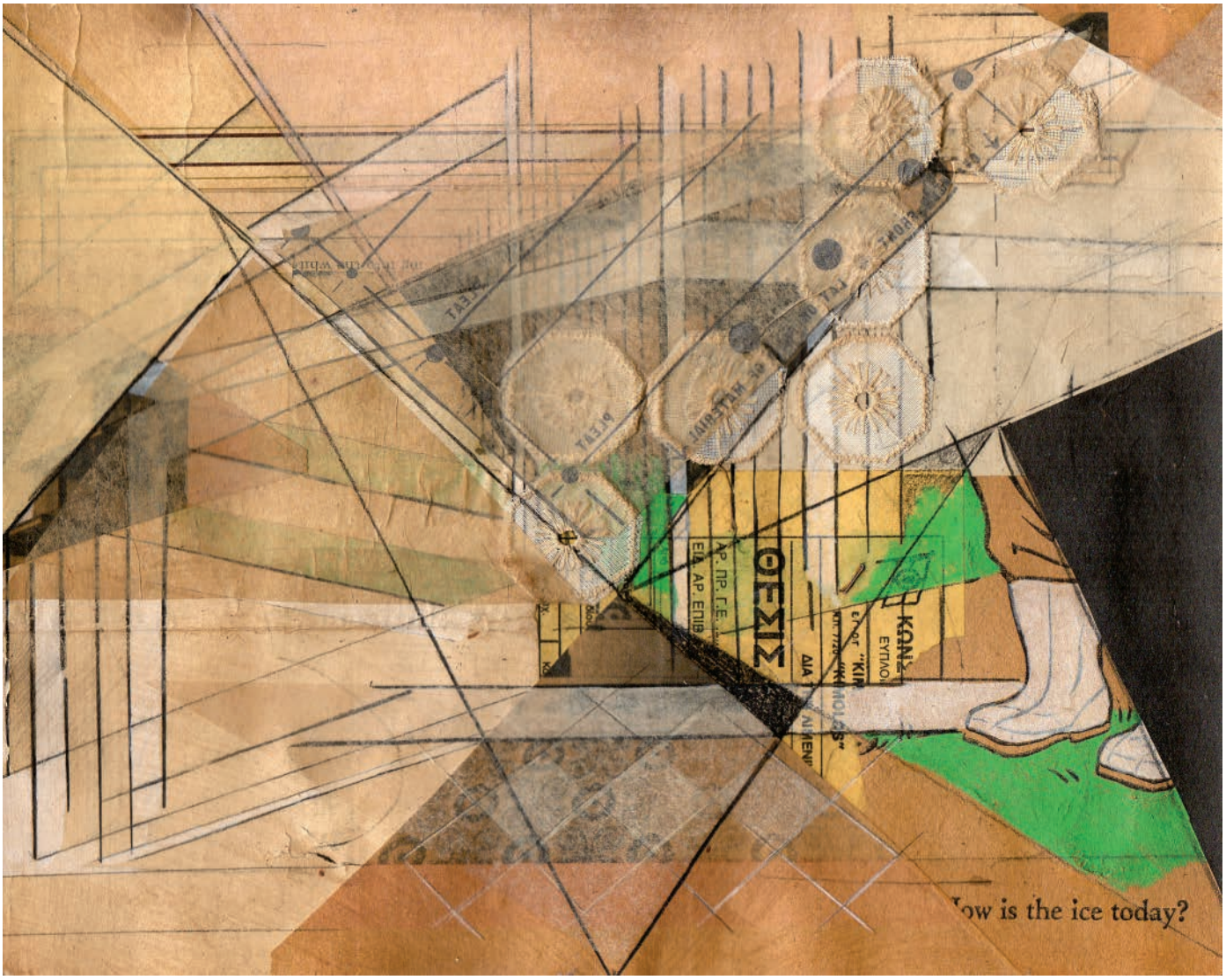
Keith: I do not sketch and, honestly, I rarely go to art shows. I can be inspired artistically by walking down the street or driving in the car and keeping my eyes open, observing the details that pass by every day—someone's gait, clothing, smile, a texture, etc.

Barb: How and where do you gather your materials for your collages? Do you have a large stash? Are there certain items you tend to collect more than others?

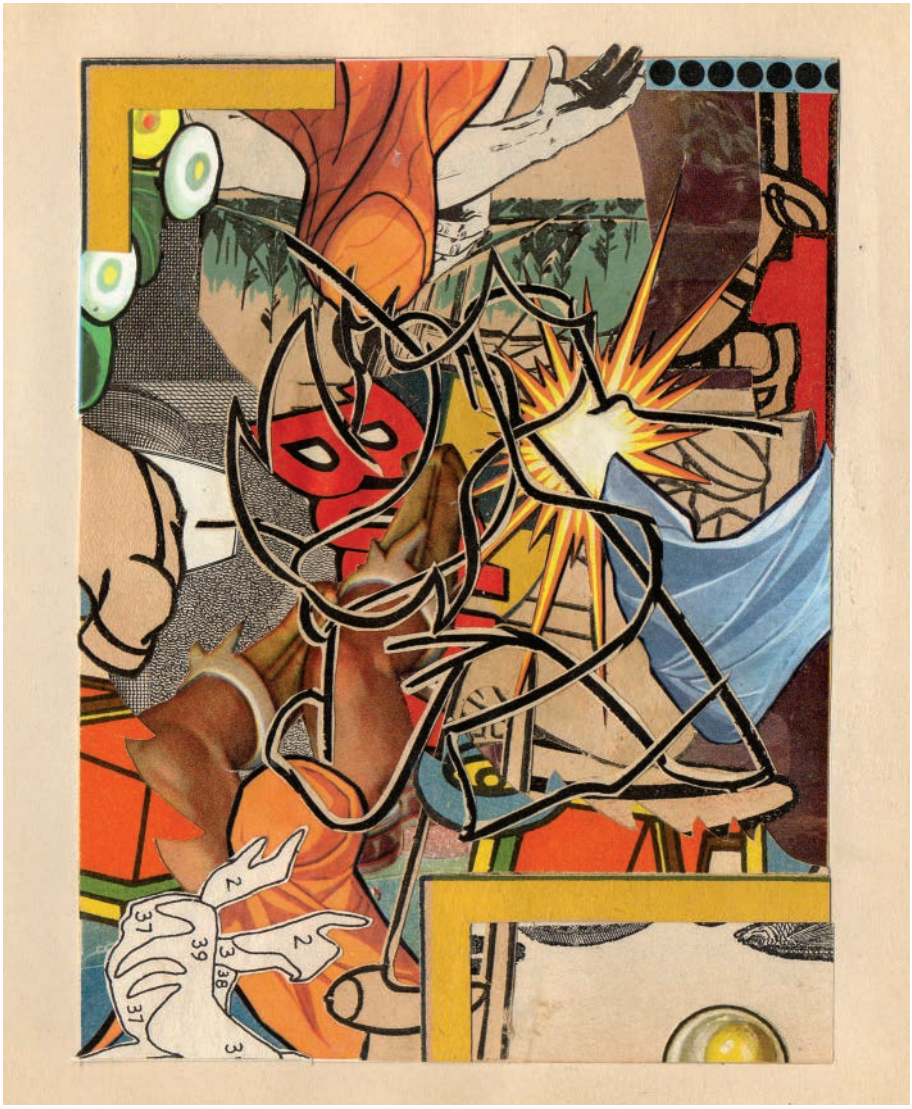
Keith: I gather materials everywhere and anywhere I can: flea markets, yard sales, secondhand stores, eBay™. I do have a large stash and from time to time I will purge, going through everything and getting rid of things I no longer have an affinity for, for whatever reason. Lately, I'm collecting vintage coloring books with a certain line thickness and paper quality. I know them when I see them.

Barb: You seem to gravitate toward subdued colors. Is this intentional or a result of the materials you encounter and choose?

Keith: It is a result of the materials I encounter and choose, which in and of itself is intentional, as I am selecting those as I search. I do gravitate towards warm/cool colors, earth tones, New



"THAW"



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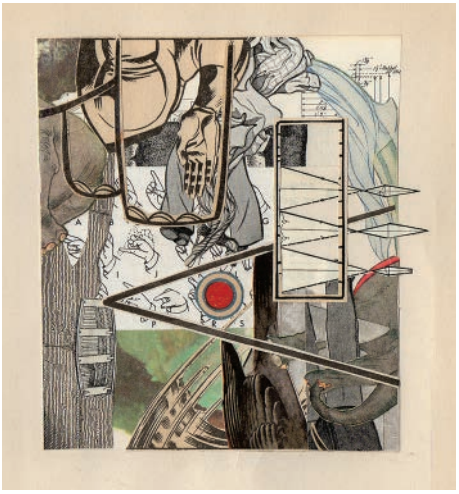

"Rabbets, Creases & Curves"

England colors. I don't usually choose bright colors, but sometimes I use them to offset or accent a piece. A lot of my color palette is dictated by vintage materials/ephemera, which of course is selected by my eye, but vintage materials tend to have a softer tone.

Barb: Circles and ovals are a common thread in your work. Is this an ever-present inspiration?

Keith: Yes. Curves, ovals, and circles are comforting and fun to work with—both in shape and motion. My circles and ovals are never meant to represent something specific, but more to express a feeling of the molecular and organic, as well as movement/play.

Paige: What are some activities outside of art and the studio that you believe greatly influence your work?

Keith: Swimming. The beach. Travel. Film. The patterns, colors, texture, and movement of all of these activities influence my work. Swimming and the beach are a bit more organic as the patterns I witness, both still and fluid, are internal (i.e. heart beat, breathing, sun spots) and external, ethereal, and abstract, from landscape curves to plant life. Traveling opens one up to all sorts of patterns, colors, and textures via the architecture, food, clothing, landscapes, visages, etc. I don't take a lot of photographs or physical notes, but I am like a sponge absorbing sights, sounds, and patterns, and picking up found materials for my stash. Film is full of similar details.

Paige: In an earlier interview, you mention that when you were younger you did a lot of theater. What lead you to switch to visual art? Do you feel your theatrical past has influenced your art?

Keith: Theater, and acting in particular, turned out to be a little more front and center than I really was comfortable with. I enjoyed acting when I was younger, but as I got older and was curiously pursuing it, the competitiveness, while inherent in almost all fields, was something I became less and less comfortable with. I'm not sure that I think my theatrical past influenced my art directly, but being creative has been a part of my life for as long as I can remember in some manner or another. I was always coloring as a child, played clarinet for four years, then theater, and then art.

Paige: Was there anyone who influenced you to start or continue in the arts?

Keith: My mother is not an artistic person, but her support was steadfast in any creative endeavor I undertook, and that was certainly invaluable. In addition, I had the support of other friends and teachers who admired, shared in, and supported my creativity. ●

inspired

BY stephanie gard buss

I am primarily a mixed-media jewelry designer but, when I came across some little Victorian keepsake boxes at an estate sale I wanted to repurpose them somehow. The boxes open like a book, with a glass frame on one side and velvet on the other.

I went through my stash and found a nice, deep bezel without a loop, some rhinestone chain, and an elegant branch stamping. In my ephemera collection, I had an assortment of images of Mary, a sheet of angel images, and several Madonna and Child images from Nunn Design® that I was inspired to use.

I have been drawn to images of Mary for as long as I can remember. To me, she represents much more than a Christian figure. I think of her as a universal mother, symbolizing all that is good. I decided to create a keepsake box, with a piece of jewelry inside, using some of these images.

I attached the bezel to the front of the box with glue, placing a vintage image of Mary inside the bezel. To achieve an ethereal, aged look, I layered mica powder, resin, and a sheet of mica over the image. A piece of rhinestone chain was glued around the inside of the bezel to add a bit of sparkle. I used the branch to frame the bezel, securing it with rivets, and then added some color with alcohol inks. I stamped the word "loved" on the banner finding and attached it with rivets as well.

For the inside, I used another vintage image behind the glass. I created found poetry with words I cut from an old book, adhered them to a sheet of mica, and then glued the mica to the glass.

In keeping with the theme, I used some beautiful Mother and Child images from Nunn Design in a simple pair of earrings, placing glass domes over the images and adding vintage glass bead drops. I tied the earrings in the box with a bit of ribbon for a sweet little package. ●

Stephanie Gard Buss is a senior member of Nunn Design's Innovation Team, and has been making art forever and jewelry for 10 years.

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delicate threads

incorporating embroidery into mixed-media painting

BY jane moore houghton

(diptych) "Garumba" • 54" × 30"

I was taught embroidery and crewelwork by my grandmother when I was about 10 years old, and recently I have become interested in incorporating it into my mixed-media paintings. The puzzle has been how to work it into my artwork without it becoming awkward. I needed the embroidery, and the material it was worked on, to feel natural to my way of working.

MATERIALS

- Surface (I like to use Ampersand® Gessobord®.)
- Acrylic paint
- Papers, a variety
- Gel medium, matte (I use Utrecht® brand.)
- Paintbrushes, including ½" flat (I use an inexpensive brush for this.)
- Scissors
- Tissue paper, white
- Clothesline, small, and paper clips
- Pencil, graphite
- Embroidery floss, separated into single strands
- Embroidery needle (I use the thinnest possible. Sharps or Between needles work best.)
- Water
- Acrylic ground for pastels (I use Golden Artist Colors® brand.)
- Watercolors
- Colored pencils
- Inks

Figure 1

I have been working with tissue paper for years: painting and stamping onto it and adding it to my surfaces with inconsistent results. I thought about using muslin or linen to add stitching to my paintings, but I felt they would be too heavy. Stitching on tissue proved too delicate—I could get *some* successful stitches, but once a stitch ripped through the tissue my efforts were tossed in the trash. I knew I wouldn't be able to accomplish more complicated stitches on the tissue alone.

After much trial and error, I finally hit on a method that has allowed me to work on the tissue; preserving the translucent textures I want, while providing a substantial enough material to stitch.

1. Create your base layer design on your surface with paint and collage. I created my underpainting with acrylic paint and vintage papers adhered with gel medium. **(FIGURE 1)** The idea is to get your design down using basic shapes, and then decide where the embroidery will be placed in the composition. Allow to dry.
2. Cut 2 pieces of white tissue a bit larger than the area where you want to add the stitching.
3. Lay 1 piece of tissue on a clean, dry surface and load up the flat brush with gel medium. Brush the gel medium onto the tissue in one direction, covering the entire surface. Be firm but gentle; it shouldn't rip.

tip: You can add a bit of water to dilute the gel medium if needed.

4. Lay the second piece of tissue on top of the first piece, matching up the edges as best you can. Gently smooth out the surface with your fingertips.
5. Hang the tissue on the clothesline with the paper clips and allow it to dry for 6–12 hours.
6. Place the prepared tissue sandwich on top of the area you want to enhance with embroidery and trace those shapes (in this project it was the mushrooms) onto the tissue with the graphite pencil. This will act as your embroidery pattern.
7. Decide on the thread color and stitches you would like to use. Simple stitches are best. Thread

Figure 2

Figure 3

detail from "Garumba"

layering tissue

This is a basic technique, using acrylic gel medium and layers of tissue. Once dry, the tissue has more heft—closer to fabric. I usually use two layers of tissue, but I have also used three layers when I want to do more extensive and detailed needlework and have had good results. Vintage sewing pattern tissue works wonderfully, too. It has a lovely warm, brown color and is a bit less delicate than the white tissue, though I still use a single layer of white tissue with the pattern paper to give it more weight.

stitching tips

- It can sometimes be challenging to see what your needle is doing on the back side of the piece as you work. It helps to work near a light source such as a lamp or a bright sunny window. Hold your work in front of the light source in order to guide the needle from the back.
- It can be difficult to hide the knots on the back of the tissue when working with darker threads, and knots can also prove bulky when the tissue is placed onto the piece. To avoid this, right before gluing the tissue in place with the gel medium, snip the knots off and add a dab of glue to hold the threads in place. It's delicate business, but it can improve your results.

the needle and work your stitches around and in the areas you want to embellish with embroidery. **(FIGURE 2)** Knot the floss on the back of the piece. For this piece I used 1 strand of floss.

8. Cut out the embroidered tissue slightly outside the stitched lines, and brush a thick layer of gel medium onto the back of the tissue. Flip the tissue over and press it firmly but gently onto the prepared surface with your fingers, making it as flat as possible. It may be a bit lumpy in some areas.

9. With a wet paintbrush, brush over the tissue. You will notice that much of your underpainting has become cloudy by the addition of the tissue paper.

note: Watered down acrylic medium and/or water alone can be used for this.

10. Brush a thin layer of acrylic ground for pastels over the entire surface of the piece, and allow the piece to dry completely for 6–12 hours

note: The acrylic ground can be mixed with the water, if needed.

11. Go back into the piece with watercolor, colored pencil, ink, and more acrylic paint to heighten the color and enhance the areas around the embroidery. **(FIGURE 3)** ●

(diptych) "Acadia" • 28" × 16"

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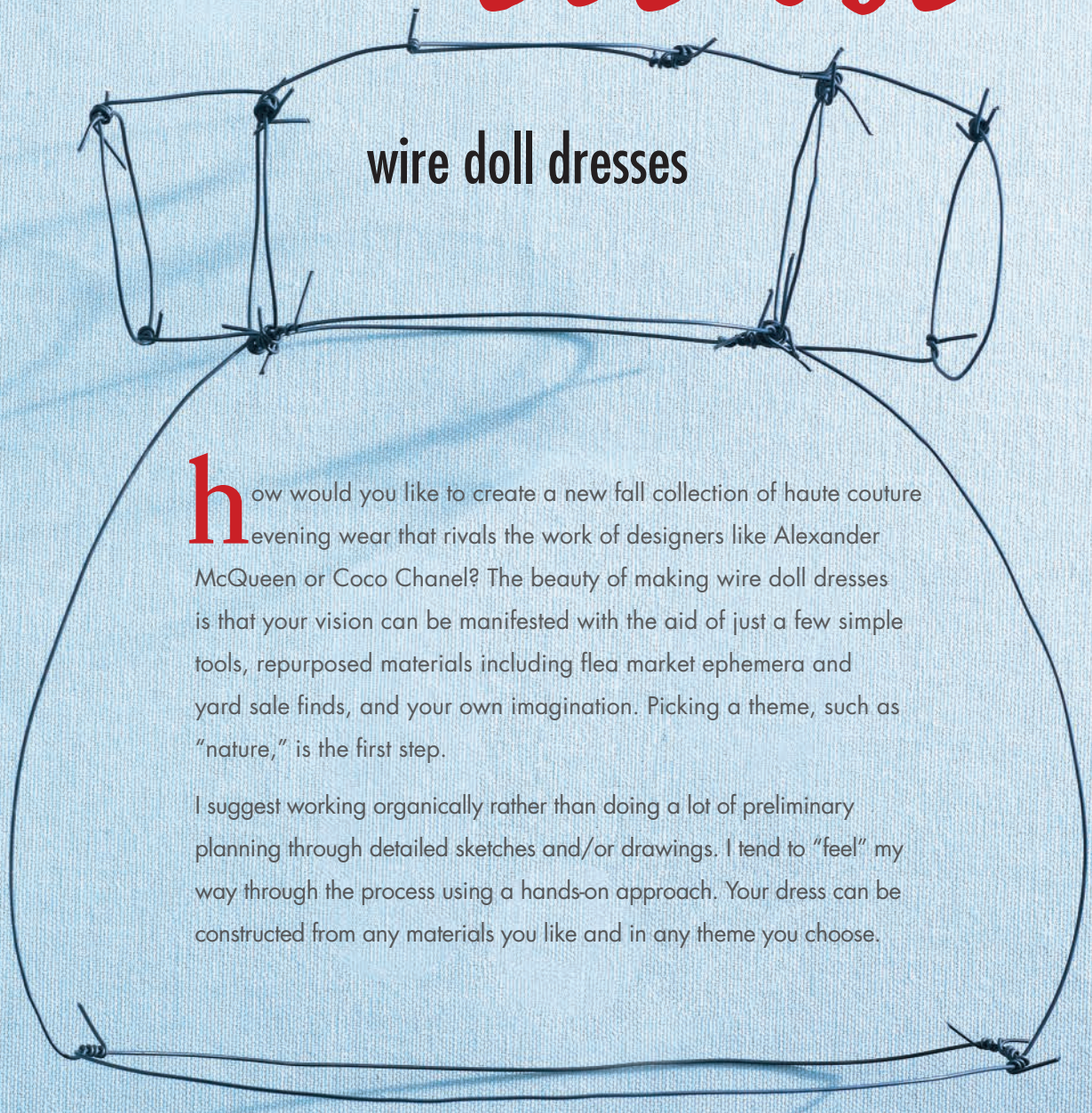
nature gives release

wire doll dresses



How would you like to create a new fall collection of haute couture evening wear that rivals the work of designers like Alexander McQueen or Coco Chanel? The beauty of making wire doll dresses is that your vision can be manifested with the aid of just a few simple tools, repurposed materials including flea market ephemera and yard sale finds, and your own imagination. Picking a theme, such as "nature," is the first step.

I suggest working organically rather than doing a lot of preliminary planning through detailed sketches and/or drawings. I tend to "feel" my way through the process using a hands-on approach. Your dress can be constructed from any materials you like and in any theme you choose.

BY annie waldrop

"Mouth of a Cave"

MATERIALS

- Doll dress or template
- Wire cutters
- Wire: 19-gauge and 24-gauge
- Pliers
- Ephemera: old letters, papers, labels, postcards, photographs, tintypes, vintage fabric, old hats, etc.
- Pencil
- Scissors
- Needle, strong
- Embroidery thread
- Drill with fine drill bits
- Glue
- Embellishments: old jewelry, trinkets, buttons, ribbons, branches, bark, seeds, etc.

1. With the doll dress or a dress template as your guide, cut pieces of the 19-gauge wire for each section/line of the dress.
2. Using the pliers, form the wire into the ovals and lines necessary to fashion the dress shape, twisting the ends of the wire at each seam as you work to complete the shape.
3. Lay out the ephemera you have collected and choose the elements to construct the dress.

note: Remember you can use just about anything: an old letter, a vintage tablecloth, fabric, felt, a hat brim, and more, to construct a dress.

4. Lay the wire dress over the paper/fabric/felt, etc., that you have chosen and, following the lines of the dress, trace around the skirt or bodice onto the fabric with pencil and then cut it out. This process is very much like making a pattern for a dress and cutting it out.

tip: Do not fear cutting into any "precious" materials, instead, see repurposing a sentimental vintage hat or an old valued letter as a transformative process that gives new life to old things.

5. Fit the cut pieces into the wire structure. Use the drill to make holes in any metal or wood pieces to facilitate attachment. Sew the pieces to the wire contours of the dress with the needle and thread. Alternatively, use 24-gauge wire to "sew" heavier items like metal to the dress.

note: The beauty of this approach is that complex drawing and/or pattern making skills are not needed in order to see a successful result.

6. Add any finishing touches to the dress: buttons, ruffles, bows, pockets, etc. with more stitching or glue.

"Mud Pocket/Bone Fringe"

design tips:

- I usually find old doll dresses at flea markets, secondhand stores, and even on eBay™. I decided to use the same doll dress form for each dress in this collection to keep a sense of structural consistency throughout.
- Whenever I begin a project, I always surround myself with all kinds of ephemera, repurposed materials, found objects, etc., and proceed from there.

"Pine"

- Starting each dress with a wire structure that follows the lines of the vintage doll dress avoids having to wrestle with proportion, scale, etc.
- If you are making a collection of dresses as I did, try to consider the collection thematically and also visually in order to create a body of work that not only has a message, but also reflects visual unity.

"The Infinite in Everyone"

- Attach the ephemera to the back of the bodice as opposed to the front to suggest a dimensional quality in the piece.
- I like to watch videos of fashion shows to get a sense of how a collection is put together before I begin. Another place to go for inspiration is fashion magazines.

"Black Lace Branches"

collage needle CASES

BY karen ives

If it is vintage, old, shabby, or distressed, it has probably found a home in my studio. I like to work with collage and have based my work around my vintage collection, using paper, old knitting patterns, lace, buttons, and even an occasional zipper in my collages. To combine my passion for all things vintage and my love of sewing, what could be a better use of materials than a beautiful needle case?

You can use any design or image for this process—a collage, a page from your journal or sketchbook, a computer-generated design, or even a child's drawing. All you need is a color photocopy of this design to create the transfer.

1. Use the scissors to trim your color photocopy to size **(FIGURE 1)**, and apply a generous covering of gel medium to the surface with the paintbrush.

2. Lay the image gel-side down onto the white fabric. Pressing firmly, brayer over the back of the image, making sure the entire image is adhered to the fabric. Pay particular attention to the edges. Leave to dry overnight.

tip: The brayer is useful to ensure the image is adhered well to the fabric, and it helps to remove any air bubbles.

3. Generously wet the paper side of the image with water and gently rub away the paper, revealing the image underneath. **(FIGURE 2)** Continue rubbing until all the paper is removed, and then allow the transfer to dry. It may take more than one attempt to remove all of the paper. If the image looks cloudy when it dries, add more water and continue to rub until all of the paper is removed.

Figure 1

4. Add more color to the dry image with soft pencils or gel pens, filling in any patchy areas, as necessary, and to refine the design. Coat the image with a layer of acrylic wax varnish or matte medium to seal and protect it.

5. Add hand-stitched elements to enhance your design. Simple stitches, such as running stitches and French knots, work well. **(FIGURE 3)** Embellish further with beads and small buttons, as desired.

tip: Take care not to place buttons or beads too close to the edges as they will cause problems at the construction stage.

6. Place the lining fabric face down on the work surface and spray it lightly with spray adhesive. Lay the 7" x 3½" felt rectangle centrally on top of the fabric, spray again, and add the stitched image (face up) on top.

7. Machine stitch the 2 short sides first and then the 2 long sides, using a medium-width satin or zigzag stitch. **(FIGURE 4)** Neaten the corners with a few overcast or blanket stitches. If you do not have a sewing machine, you can hand

MATERIALS

- Scissors
- Color photocopy, laser jet, 7½" x 4"
- Gel medium (Both gloss and matte work fine.)
- Paintbrush
- Fabric, lightweight cotton, white, 8" x 4½"
- Brayer
- Water
- Soft color pencils or gel pens
- Acrylic wax varnish or matte medium
- Embroidery needles
- Embroidery threads (I use rayon threads from handweavers.co.uk.)
- Small buttons and beads
- Lining fabric, coordinating, 7½" x 4"
- Spray adhesive
- Felt rectangle, any color, 7" x 3½"
- Sewing machine and thread
- Felt, two 5½" x 3" pieces

optional

- Narrow ribbon, 10"

Figure 2

Figure 3

Figure 4

stitch all the edges using a blanket stitch with embroidery thread.

note: It's important to stitch two opposing sides and then the other two sides. Stitching all the way around the edge in one go will cause the fabric to distort and the finished product will not have straight edges.

8. Stack the two 5½" x 3" felt rectangles in the center on the lining side of the finished piece. Stitch through the center of the felt rectangles, attaching them to the inside of the needle case. **(SEE PAGE 47)** This will be where the needles are stored.

optional: Decorate the spine with a small bow made from narrow ribbon.

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Artwork by (top to bottom): Lara and Mathieu Long, Linda McNulty, Jeanette C. Montero, and Nancy Baumiller

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1. Write up a short outline of the project you'd like to write about. Remember to point out the unique technique or process that you want to highlight.
2. Take photos of your artwork that represent this technique. We may ask you to make and send us another similar piece as well as some in-process step outs, but for the submission, finished sample photos will do. Your photos do not have to be professionally shot, but a bad photo means we cannot see the uniqueness of your work. Make sure the artwork is well lit. Taking the photos outside on an overcast day works well.
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4. Send your submission to: **submissions@clothpaperscissors.com**.
5. Wait patiently. We are always working far ahead on different publications for the year and sometimes can't fit a piece into one of our magazines right away. We try to let you know if your work is being considered as soon as possible, but due to our press schedule this could take up to six months.

what are we looking for in general?

- Non-seasonal art. We can't put snowflakes in our May/June issue.
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closing essay entries

- 2014 Topic: Finding the Artist Within
- Send a short essay (300–500 words) and two photos of accompanying art that could be used as an editorial illustration.

Remember, if you're teaching, showing, or blogging about it, you probably have a good idea to share!

inspiration & FELTING

techniques to try

BY jackie bowcutt

While walking in a local field, looking for inspiration for the theme of "Change, Disintegration, Transform," I came across a partly disintegrated rabbit's skeleton. I was so moved by the fragile bones and intricate markings on the tiny skull that I carried it home and began to sketch and photograph my find. It became an on-going source of inspiration.

At the same time I was introduced to a felting machine, which opened up hours of experimentation. I discovered that small fragments of material, wool tops, fluff from the felting machine, and more, could all be used to make interesting surfaces. I will explain some of the techniques I have used in the decorative pieces shown here, and I encourage you to develop these ideas further as you work on your own art.

"Buttons" • 20½" × 7"

Figure 1

Figure 2

MATERIALS

- Base fabric, soft, cut to size (I use acrylic felt, but you can also use handmade felt.)
- Muslin, cut slightly larger than the base fabric
- Padded surface (Layers of newspaper work well, or use a towel covered with plastic and then a drop cloth.)
- Source material: a sketchbook, photos, etc.
- Acrylic paint, black
- Sponge, small
- Stamp (Use polystyrene or fun foam to make a custom stamp or use a purchased stamp).
- Felting machine (I use a Baby Lock® Embellisher.)
- Sewing machine with free-motion capabilities
- Thread (I used black and white.)
- Fleece
- Scissors, fabric
- Acrylic felt, small pieces
- Sewing needle (I used a Chenille needle, Size 18/24.)
- Embroidery thread
- Yarn, wool
- Wool tops, a small amount
- Punch (I use a Japanese hole punch.)

optional

- Embellishments (I used buttons.)

1. Place the muslin on the padded surface. With your source image as your inspiration **(FIGURE 1)**, dab the black acrylic paint onto the stamp with the sponge and then print your design onto the muslin.
2. Place the muslin on the felt, and felt them together, working from the center outwards, and then free-motion stitch around the printed shape. **(FIGURE 2)**

raise the surface

Try any combination of the following techniques to create your own felted work of art.

1. **Add texture.** Felt within the shape from the back side of the work. This will add texture to the

Figure 3

Figure 4

Figure 5

shape. Build up texture on the front (right side) of the work with snippets of muslin. **(FIGURE 2)** Keep working on both the right and wrong sides of the piece to get the effect of shading.

2. **Add fleece.** Place small, cut pieces of fleece on the back side of the piece, felting them in place. Flip the piece over and free-motion stitch some circles on the front of the piece, over the area where the fleece was placed. Use high tension (7) initially and then gradually reducing the tension (2). The circles will pop up as you stitch. **(FIGURE 3)**

3. **Add felt circles.** Cut circles of felt and place the circles on the wrong side of the piece. Felt the circles from the wrong side, and then free-motion stitch around the circles on the right side, **(FIGURE 4)** using high tension initially and then gradually reducing the tension as previously described.

4. **Use the fluff.** Felt small circles of the fluff produced by the felting machine on to a piece of felt. Cut circles from the felt, slightly beyond the felted fluff, and free-motion stitch around the fluff in the center of the circle so that this area is raised up and surrounded by a collar of felt. Add running stitch by hand. **(FIGURE 5)**

5. **Hand stitch.** Do some hand stitching with the yarn. I used a knotted cable stitch. **(FIGURE 6)**

tip: If the layers are hard to stitch into by hand, work mainly into the top layer.

6. **Add more stitching.** Felt, and then free-motion stitch over the hand stitching to knock it back. **(FIGURE 6)** Use any stitches that will add texture.

7. **Embellish.** Cut some shapes out of the felt and punch holes in the felt with the Japanese hole punch. Stitch the felt shapes onto the piece and further decorate around the shape with free-motion stitching and buttons. **(FIGURE 7)**

Figure 6

Figure 7

Untitled • 8½" × 5"

"Grey Day" • 9" × 11½"

"Moonlight" • 18" × 11½"

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WEAR your art out

a free-motion thrift-store shirt

BY bianca mandity

For as long as I can remember, I have loved to doodle. I also love to bargain hunt at thrift stores. When I first started playing around with free-motion sewing (or fabric doodling as I like to think of it), it was for a cloth bookbinding project. But one day, while looking at an oversized men's shirt in a thrift store, a lightbulb went on. I realized that for very little money I could create a one-of-a-kind shirt with free-motion stitching. Finally my love of doodles and thrift stores could be united!

While free-motion stitching can seem a little scary in the beginning, it really is like doodling with your sewing machine. I believe if you can doodle, you can free motion! And since you'll be stitching on a button-up shirt, the loops and problems that can sometimes occur in the beginning (or if your machine is being moody) are hidden away when you wear it, so the only person who'll know is you. Fear no mistakes—and wear your art out!

MATERIALS

- Sewing machine with free-motion capabilities
- Thread (I used Gutermann, because I've found I have less issues with tension and breaking.)
- Scrap piece of fabric
- Button-up shirt, cleaned and ironed

optional

- Pattern
- Masking tape
- Fabric pencil
- Scrap paper and pencil

1. Set up your sewing machine for free-motion stitching: Attach your free-motion foot and either drop the feed dogs or attach the feed-dog cover. Load the bobbin with thread, thread the machine, and set your stitch length to 0.

2. It's important to check the tension on your machine before you start stitching. Take a scrap piece of fabric and stitch, making simple movements like zigzags and loops. **(FIGURE 1)** Keep testing and adjusting the tension until you hit that optimal tension where the stitches lie flat and don't pull or sag.

note: Every machine is different and everyone's stitching rhythm is different, as well, so tension needs can vary. Practice to get the tension just right.

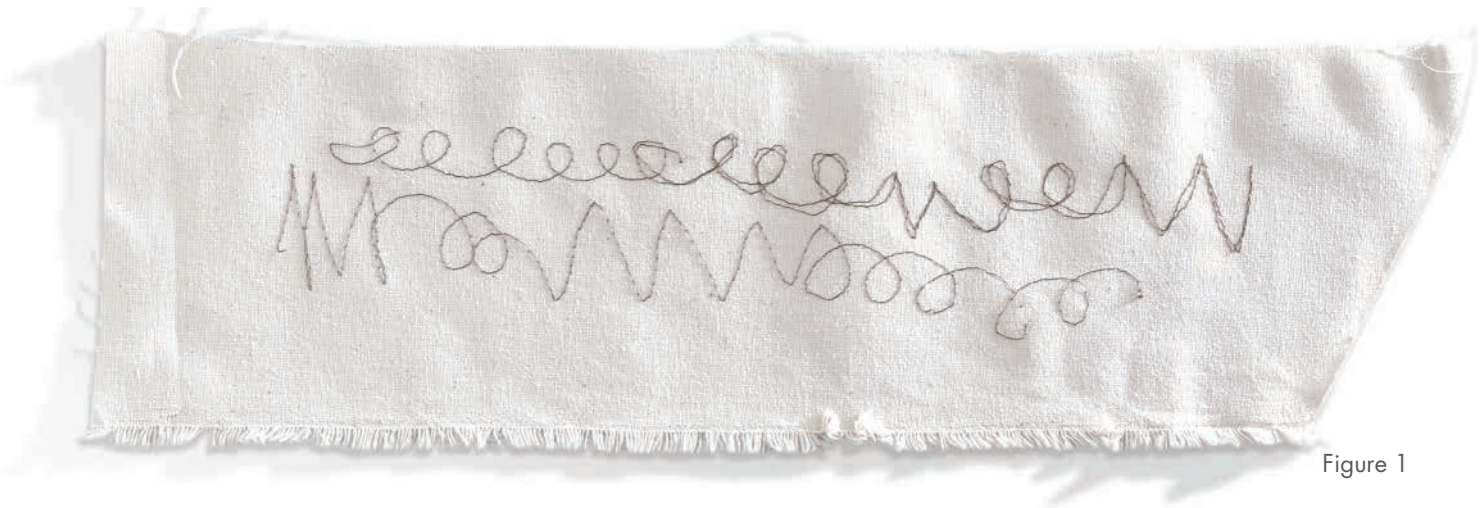

Figure 1

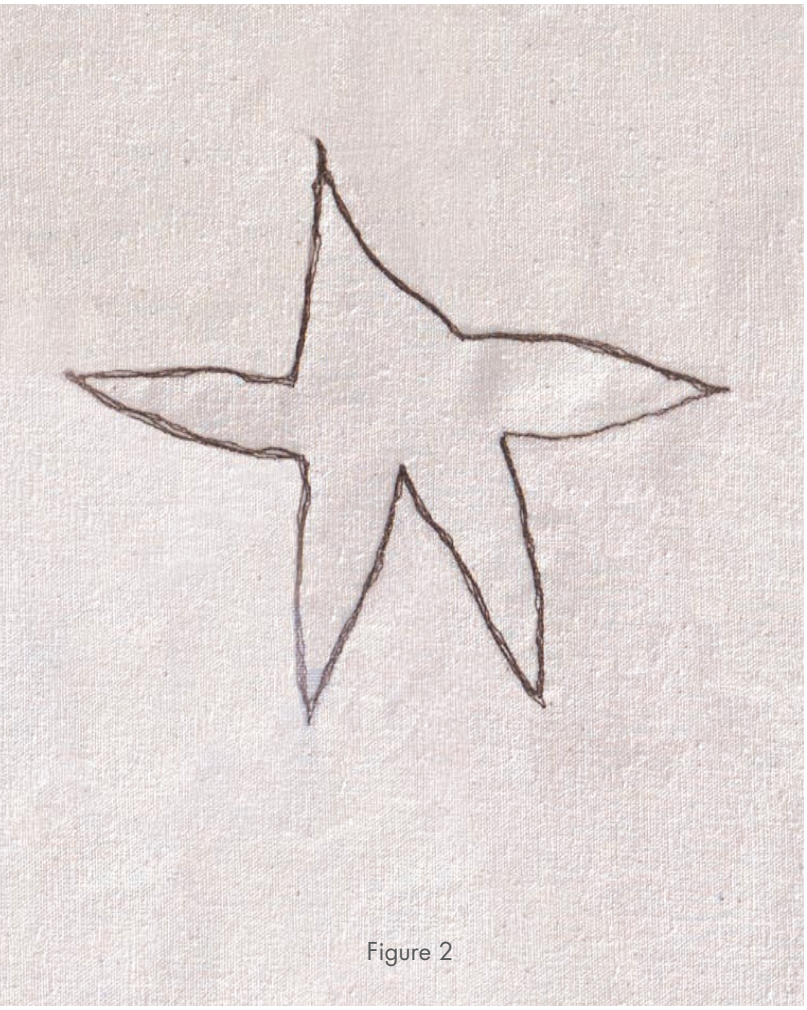

Figure 2

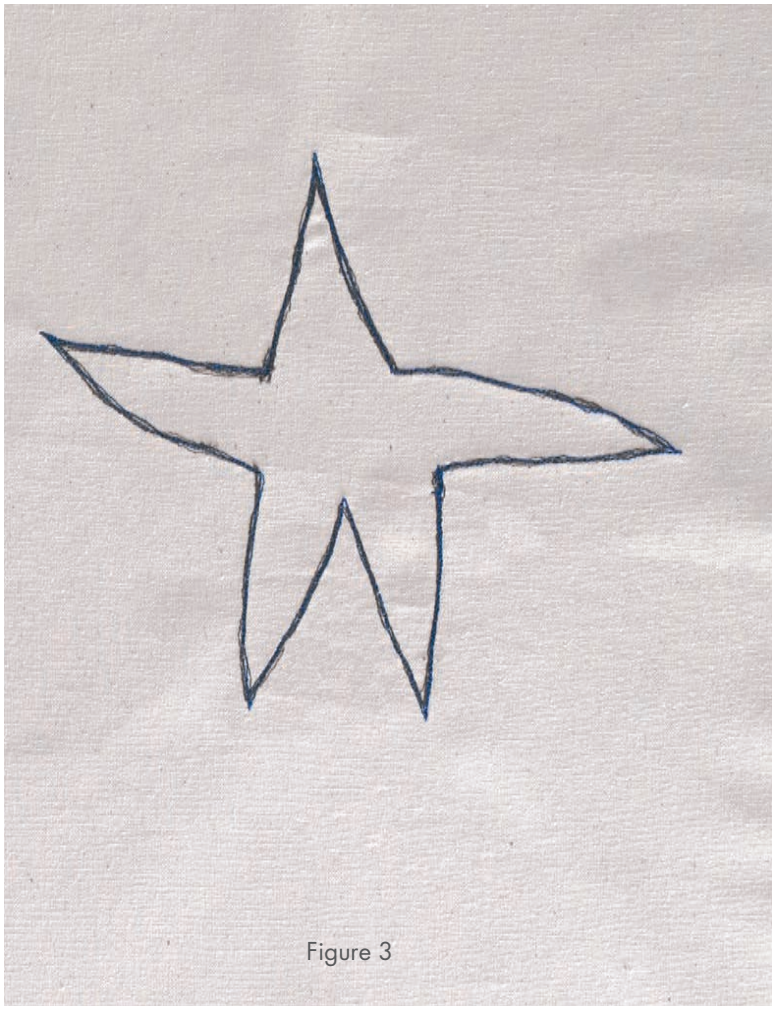

Figure 3

important

Check the tension every time you go to do free-motion stitching. Not only will it ensure there are no problems when you stitch your project, it will also give you the opportunity to practice your stitching process.

3. Take a few minutes to look at the shirt and think about how you're going to situate your design. If you want to use a pattern, print it out, lay it under the shirt, and tape it to the shirt with masking tape. Lightly trace the pattern onto the shirt with the fabric pencil, and then remove the pattern and the tape. If you choose to work without a pattern, you can just start stitching.

tip: Try doodling your design on a scrap piece of paper before you begin to stitch to get an idea of how it will work out. Remember: you'll be stitching in one long line, so if your design is complicated or has a lot of parts you will have to stop, cut the thread, and start again.

4. Place the shirt on the machine, and hold the shirt at the top and the bottom to create an even, constant tension on the area being sewn. Try to stay relaxed; pulling too hard on

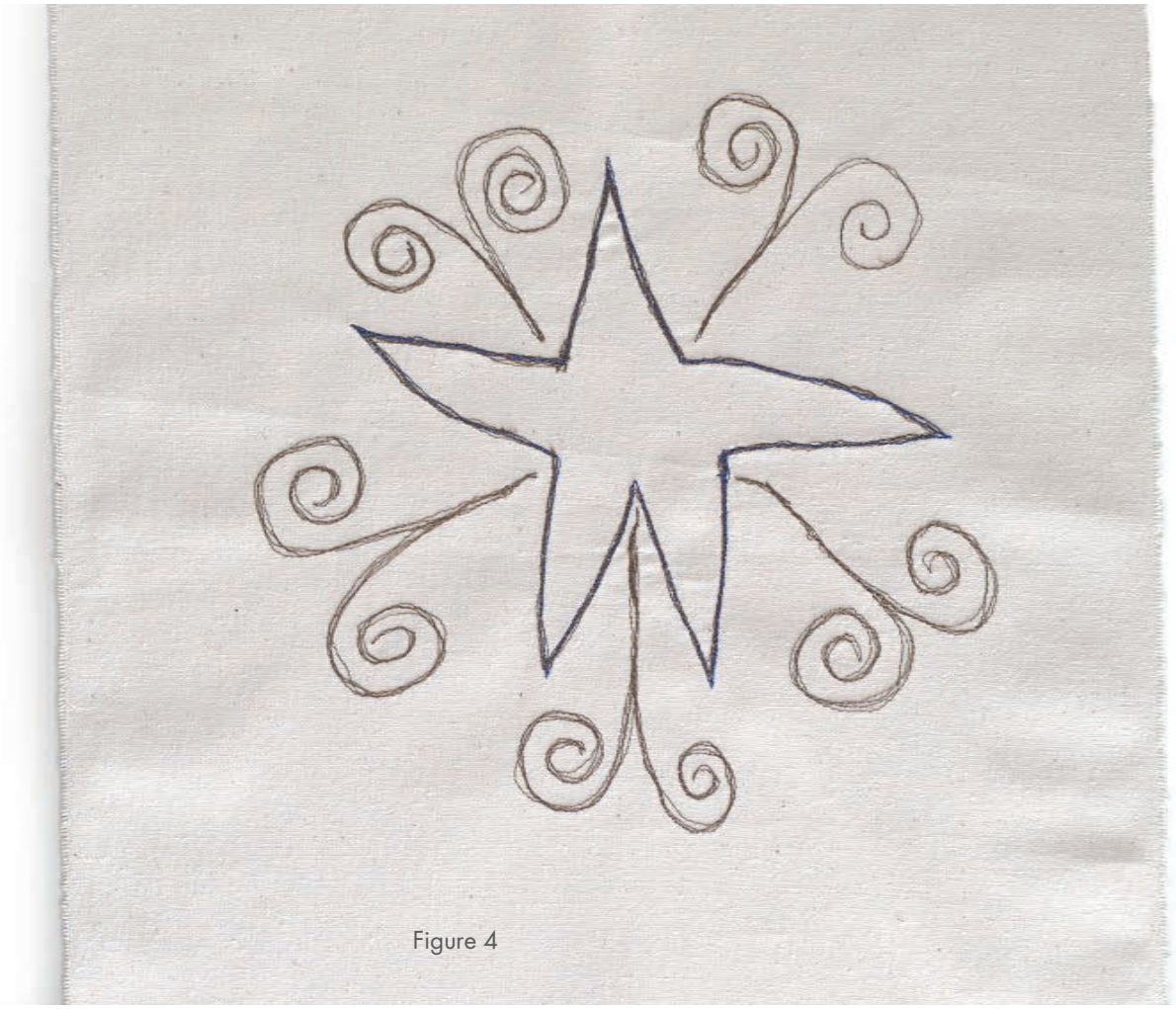

Figure 4

the fabric can cause problems. The best stitching happens when your arms are loose and you have a firm grip on the fabric.

5. Stitch your design, working at a slow, steady rate and moving the fabric to draw the needle along your design. **(FIGURE 2)**

6. Once you've made a full pass on the design, make more passes to broaden the design, or change the color of the thread and trace again for a more colorful effect. **(FIGURE 3)** Don't forget to change the bobbin thread, too! The more

stitching tips

- Instead of backstitching to knot the thread, simply stitch in place for a few stitches, this will serve the same purpose as backstitching would with a regular foot.
- If you have loops on the back of your shirt when you stitch, don't stress. It's normally caused by a miscommunication between your hands and feet. If your foot pressure is moving the machine quickly and your hands are moving the fabric slowly (or vise-versa) loops can form on the back of the fabric. Try to keep your hands and foot in sync.
- If you change thread, check the tension again before you begin stitching.
- If you don't want to have to stop and change your thread to add another color, work with color-change or variegated thread for a multi-colored look.
- Check the bobbin periodically. There's nothing worse than running out of bobbin thread in the middle of a project!

Figure 5

passes you make, the more the design will take shape and begin to look solidified.

tip: Don't worry if your retracing goes slightly off the original line, this makes the stitching look more like doodling, and gives it its own unique flair.

7. Get creative and add lines and/or swirls, etc., outside the main image. **(FIGURE 4)**

8. Add more stitching and color as desired to complete your design. **(FIGURE 5)**

9. When you're finished with your design, simply stitch in place like you did in the beginning to make sure the stitches don't pull out. ●

carved STAMP swap

Carved stamp by Julie Fei-Fan Balzer from her new book: Carve Stamp Play, available now at shop.clothpaperscissors.com.

Cloth Paper Scissors is challenging you to carve a custom stamp for our swap. Carve a small (3" × 3" or smaller) stamp from one of the many types of rubber carving blocks, like Speedball®, Nasco's Safety Kut®, Mastercarve, etc., and send it to us. In return, you'll receive a carved stamp from another artist. Help us spread the stamp carving love!

mark your CALENDAR

Your stamps must be in our Sudbury offices by **January 8, 2014**.

the rules

1. To participate in the swap, send your carved stamp, by **January 8**, to:

   Interweave/Cloth Paper Scissors
   Attn: Carved Stamp Swap
   490 Boston Post Road, Suite 15
   Sudbury, MA 01776

note: One stamp entry per person, please.

2. Write your name, shipping address, and email address on the back of your stamp. No separate cards/tags with this information, please.
3. Please include a flat shipping and handling fee of $5 U.S., $10 Canada, or $15 for all other international with your entry.
4. All stamps will be swapped the week of **May 15, 2014.**

note: We encourage you to upload a photo of your carved stamp on the **clothpaperscissors.com** community, but this is not required to take part in the challenge.

We will feature a selection of the stamps from this swap in an upcoming issue of Cloth Paper Scissors

noteworthy

- If you have any questions, please contact Barb Delaney at bdelaney@interweave.com. Please be sure to include your first and last names and your contact information in all email correspondence.
- By submitting your artwork to our challenge, you are authorizing F&W Media, Inc. to publish your entry in upcoming publications and promotional materials, on our website, and in other e-media, as well as possibly display it in shows.
- F&W Media, Inc. will not be held responsible for loss or damage due to circumstances beyond our control. ●

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CREATING ON THE GO: Stitch, bead, paint, draw, and art journal wherever you are

Learn all the handy tips and tricks for traveling with art of all kinds with talented and well-traveled artist Julie Fei-Fan Balzer. You'll love the ideas for being able to create on the go in this downloadable video short.

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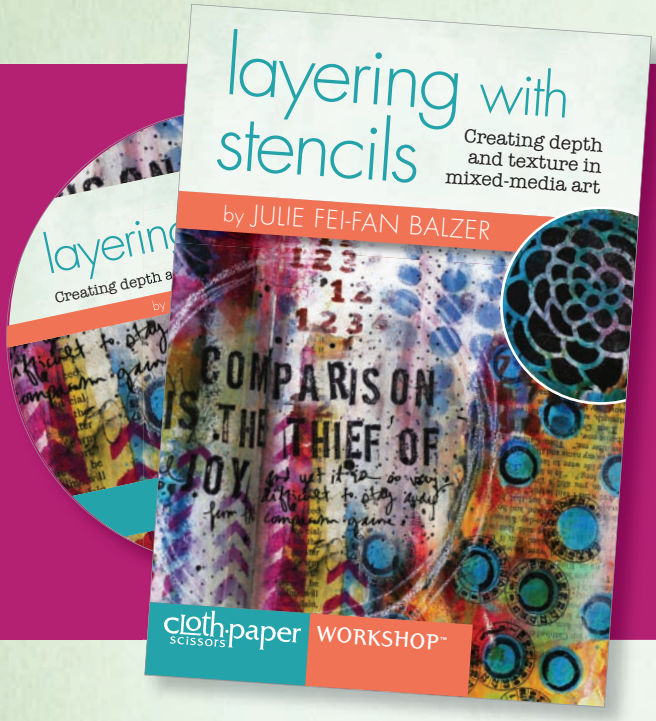
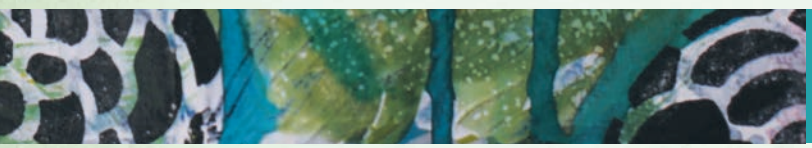
creating on the go
Stitch, bead, paint, draw, and art journal wherever you are
by JULIE FEI-FAN BALZER
cloth·paper scissors WORKSHOP
video short


layering with stencils
Creating depth and texture in mixed-media art
by JULIE FEI-FAN BALZER
cloth·paper scissors WORKSHOP

LAYERING WITH STENCILS: Creating depth and texture in mixed-media art

Take the guesswork out of stencils and add the fun. Learn how to spray, spritz, print, double stencil and more in this information packed video. Justify an extensive stencil collection or find out what to do with just a few well-chosen stencils. You'll never look at collage layers the same way again with Julie's arsenal of stencil techniques.

Get stenciling now at bit.ly/Balzer2013Video



cloth·paper scissors

captured COLLAGE

using a layer of tulle

BY alice berg

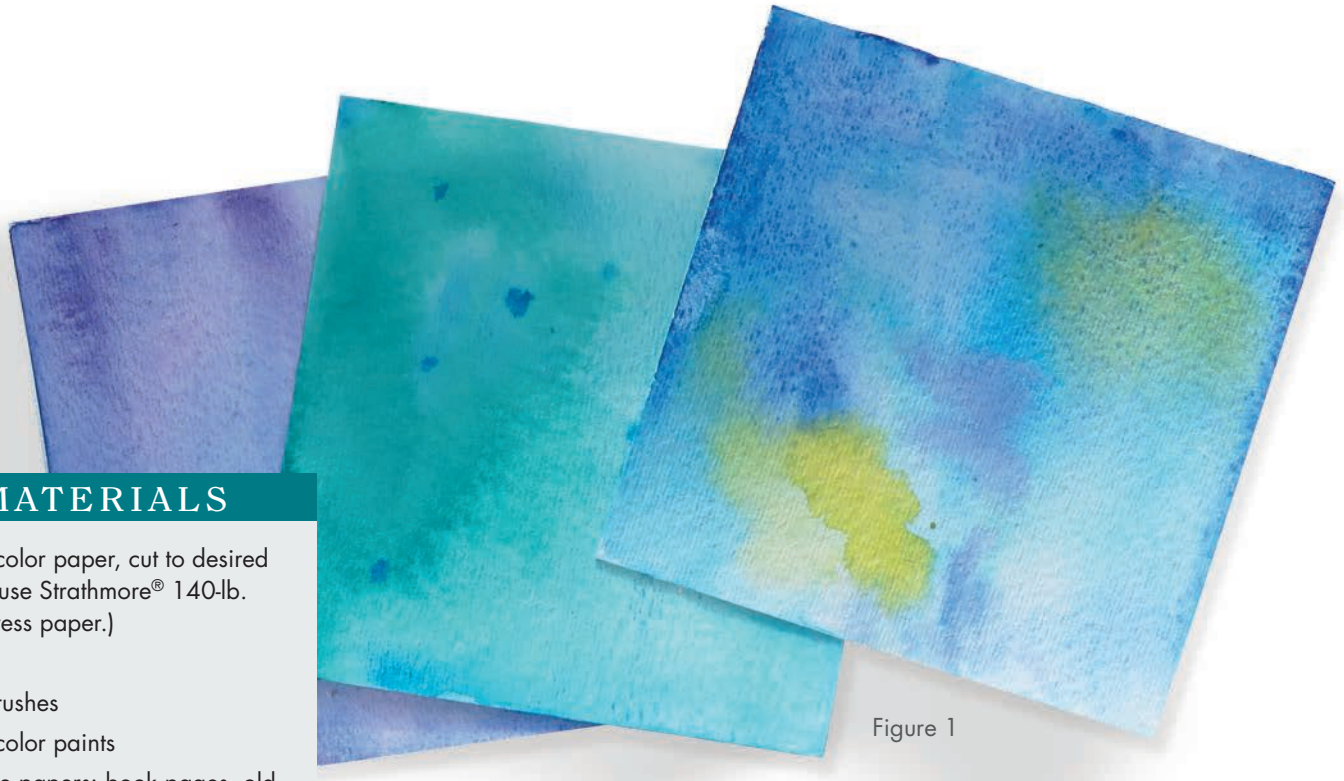


Figure 1

MATERIALS

- Watercolor paper, cut to desired size (I use Strathmore® 140-lb. cold-press paper.)
- Water
- Paintbrushes
- Watercolor paints
- Collage papers: book pages, old sheet music, tissue, painted and decorative papers, etc.
- Gel medium, gloss (I use Golden Artist Colors®.)
- Acrylic paint
- Rubber stamps, including alphabets
- Stamp pad (I use StazOn®.)
- Mistyfuse®, 2 pieces cut ½" smaller (length and width) than the watercolor paper
- Bits of fabric, yarn, roving, threads
- Paper pieces, punched shapes, text
- Glitter and/or Angelina®
- Scissors
- Embossing powder
- Parchment paper
- Iron
- Tombow® pen or water-soluble oil pastels
- Beads, sequins, stars, etc.
- Tulle
- Sewing machine and thread (I use Superior threads Rainbows polyester 40-wt. thread.)

optional

- Glue stick
- Tweezers
- Gesso

When asked, I describe myself as a mixed-media artist who repurposes fiber and paper. I have a lot of both! Fabric used in quilting, beautiful yarns that I can't resist even though I'm not a skilled knitter, and all kinds of paper . . . more than I could ever use. Despite the bounty, I found myself saving all the little bits left over from projects. For some reason I started filling bowls, jars, and baskets with specks of bright color, words, shiny metallic yarn, and more. It wasn't long before they found a home in these colorful collages.

1. Paint a wash of water onto your paper with the paintbrush and then add paint, using a variety of colors. Move and tip the paper, allowing the colors to run and blend. **(FIGURE 1)** Let dry.
2. Collage papers and text onto the paper with gel medium. Add dots, spatters, etc. with the acrylic paint, and add some stamping. **(FIGURE 2)**

note: Much of this will be covered, but some things will show through in the final piece.

3. Place 1 piece of Mistyfuse on the collaged paper.
4. Now for the creative fun! Snip bits of yarn, fabric, and threads, and layer them on top of the Mistyfuse. Sprinkle a little glitter, Angelina, paper stars, etc. on top. **(OPENING PHOTO)**

Figure 2

tip: You can hold the small bits in place with a touch of a glue stick, and tweezers are great to help push things back where you want them.

5. Cut your focal shapes and position them on the collage. Sprinkle a little embossing powder here and there on the piece, if desired, and then place the other piece of Mistyfuse on top.

6. Carefully place the piece between 2 pieces of parchment paper and press with a hot iron for a few seconds. Flip the piece over and repeat on the other side. Allow to cool.

7. Trim the edges of the piece to remove any wayward pieces and accent the edges with color, if desired. I used the Tombow pen to darken the edges of the trees and the outer edge of the piece for contrast. Oil pastels are another good choice for this.

8. Place some loose tiny beads, sequins, etc. on top and then cover the piece with a layer of tulle.

9. Being careful to avoid the beads, finish the edges of the piece with a zigzag or straight stitch, holding the tulle tightly against the collage as you sew.

I have used these little pieces on cards, in frames, and mounted on wood and canvas. They make a great little gift. ●

upcycled building BLOCKS

BY holly kreag

A few years ago, I started making little mixed-media houses as gifts for friends and family, using wood scraps that I had found at someone's curb on trash day. I worked my creative magic on the wood scraps, painting and stamping them, and decoupaging old text and windows on them, transforming them into nifty houses. When I was getting ready to assemble my little houses, my two sons started playing with all of the parts and pieces, building their own fun little structures. At that moment, I knew exactly what to make them for Christmas!

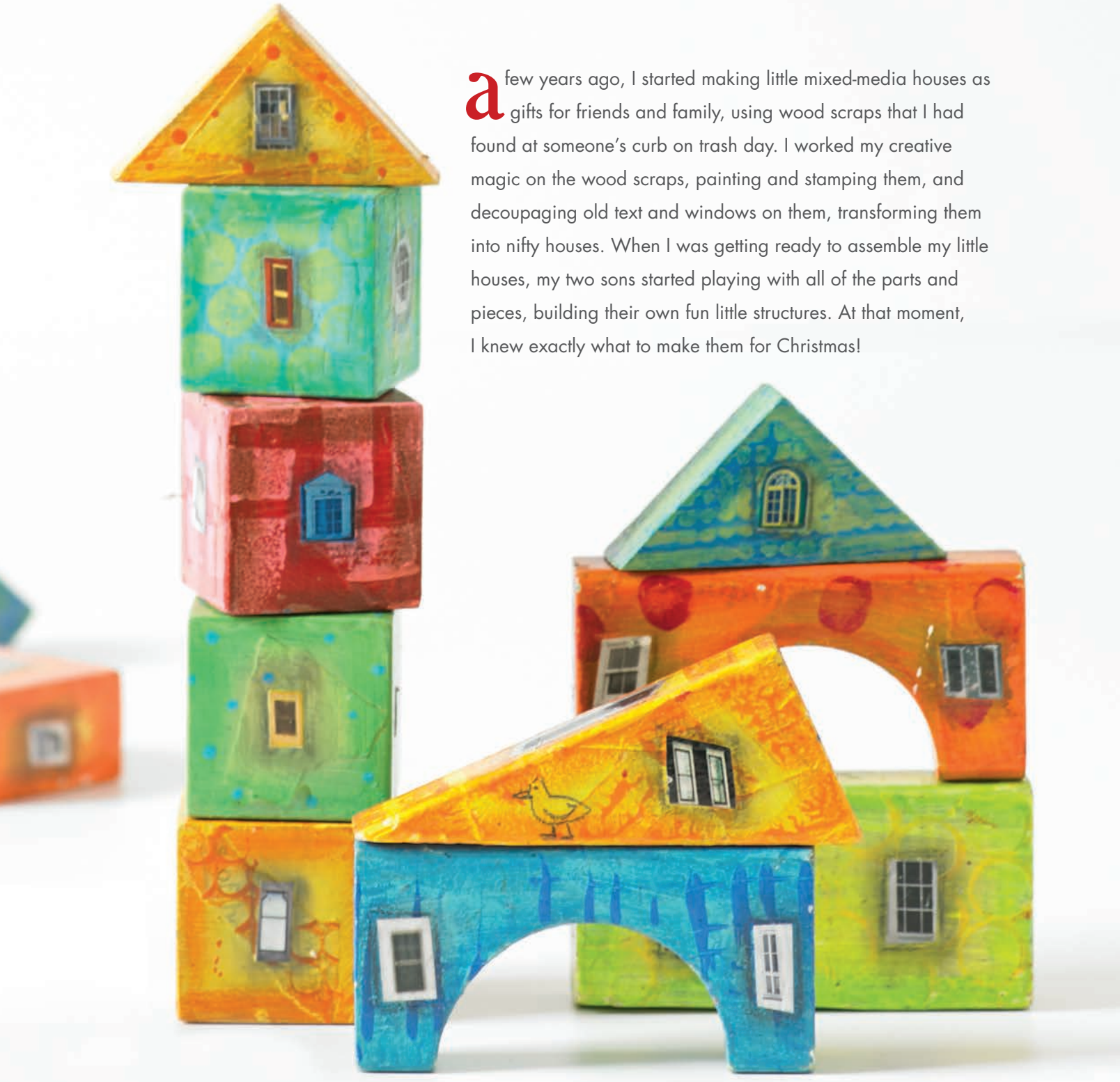


Figure 1

Figure 2

Figure 3

MATERIALS

- Vintage book pages
- Blocks, wooden
- Paintbrushes or foam brushes
- Matte medium
- Acrylic paints, a variety of colors, including white (I like to use bright, cheery colors.)
- Paper towels
- Stamping tools: bubble wrap, caps, gears, forks, rubber stamps, or anything that makes an interesting mark
- Oil pastels (I use colors that complement the bright paints.)
- Scissors
- Pencils (I use 3B pencils.)
- Eraser
- Gloss medium or varnish

optional

- Cloth, damp
- Sandpaper
- Magazines

Thrift stores, garages sales, and flea markets are great places to find used toy blocks. These upcycled blocks are so much fun, and they're inexpensive to make. It's a wonderful way to *go green* with your gift giving.

note: Make sure the blocks are fairly clean and smooth before starting the transformation. You may need to use a damp cloth or sandpaper to remove stubborn dirt.

1. Tear up pages of vintage books and apply the torn pieces to the blocks using matte medium. Seal the blocks with another coat of matte medium. Allow a few minutes to dry. **(FIGURE 1)**
2. Apply a thin coat of white acrylic paint to the blocks. **(FIGURE 2)**

Using a foam brush allows the vintage text to be faintly visible through the paint. Gently wipe off any excess paint with a paper towel. Let the paint dry completely.

3. Apply a thin coat of brightly colored paint to the blocks. **(FIGURE 3)** Let dry.

4. Use assorted stamping tools and contrasting colors of paint to make interesting designs on the blocks. **(FIGURE 4)** Dry completely.

5. Gently shade around the edges of the blocks with oil pastels. Choose colors that show up well and complement the paint colors. Smudge the pastel strokes with your finger. **(FIGURE 5)**

6. Take photos of interesting windows and other architectural elements, print them, and cut them out. Adhere them to the blocks with matte medium. I sometimes look through home decorating and/or architecture magazines for images of windows, doors, and other interesting elements to use. Seal the elements with another coat of matte medium and allow the block to dry completely.

7. Using the 3B pencil, lightly trace around the edges of the windows or doors. Smudge the pencil lines with your finger to create shadows around the windows and doors. **(FIGURE 6)**

8. Clean up the smudges *inside* the windows/doors with the eraser, leaving the shadow around the windows/doors untouched.

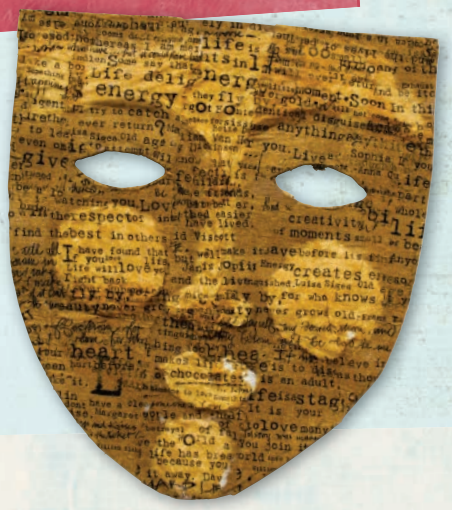
9. Seal the finished blocks with multiple coats of gloss medium or varnish. Allow to dry thoroughly. ●

Figure 4

Figure 5

Figure 6

ART JOURNALING EVERY DAY



ART
Art Element
Space
Exercise and Name
#15
One thing – What the collage elements represent to me
Least favorite – Theme for collage elements
Next time – spend more time gathering collage materials with special meaning
apply to my work – I love the look of the
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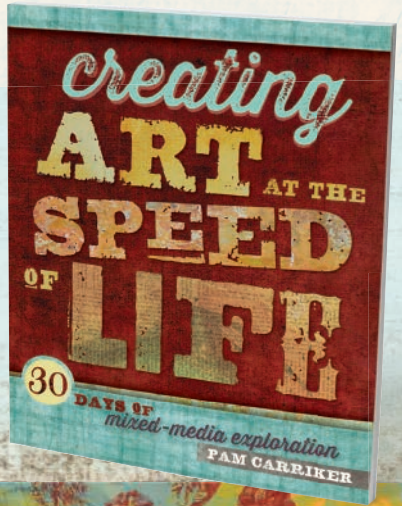

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READER CHALLENGE RESULTS

(left to right)
Jan Gilmore • Westlake Village, CA
Carol Penprase • Springfield, MO
Jan Moss • Orlando, FL

We invited readers to create a mixed-media piece of jewelry and be a part of our Cloth Paper Scissors swap. We received creatively inspired cuffs, necklaces, earrings, bracelets, and pins—and we had a lot to choose from! We hope you enjoy this artistic selection.

★ **Congratulations to Andrea Verrill, our Editors' Pick and the winner of a $100 prize package from ICE Resin®.**

(top to bottom)

Carol G. Smith • Apache Junction, AZ

Angela Maves • Pembroke, ON, Canada

Dawn Gallop • Gates, NC

Cindy C. Dalton • Hemlock, NY

(left to right)

Mary Helfrich • Leesburg, FL

Claudine Song • Scottsdale, AZ (flying pig pendant)

Griselda Williams • Kansas City, MO

Kelley Spurgeon • Rensselaer, IN

(top to bottom)

Sarah Keller • Sherwood Park, AB, Canada

Pam Hodge • Harvest, AL

Jessie Joss • Pulaski, NY

(clockwise from top, center)
Lyn Belisle • San Antonio, TX
Francine Campone • Denver, CO
Chris Anne Raymond • Falls Church, VA
Carol Shimokochi • South Pasedena, CA
Madelyn Worley • Danville, KY

(top to bottom)

Joyce Jilg • Hays, KS

Sharon Neth • Templeton, MA

Patricia Leurquin • Poulsbo, WA

Susan Rock • Bow, NH

★ Congratulations to Andrea Verrill, our Editors' Pick.

(left to right)

Kathy Fryzel • Pinconning, MI

Sharon Olson • Jamestown, NY

Jane Merks • Nelson, BC, Canada

★ Andrea Verrill • Gilmanton, NH

(left to right)

Elizabeth Bucknell • Thornton, IA

Debra Almanza • Rio Rancho, NM

Linda Bucknell • Thornton, IA

Jacque Kudner • Clarklake, MI

Faith DuBois · Swanton, VT

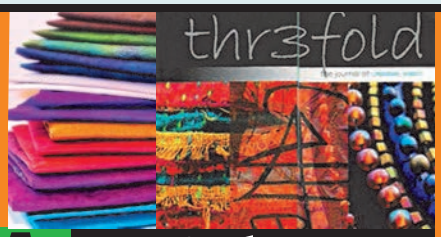
(left to right)

Tiffany Bucknell • Thornton, IA

Jeanne Kramer • Barrington, IL

Susan Greenbaum • Lake Oswego, OR

metals
threads
paints
fibers



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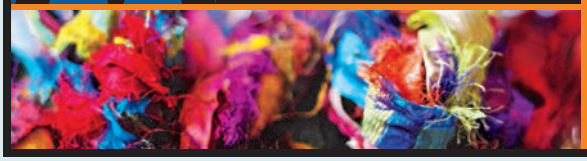

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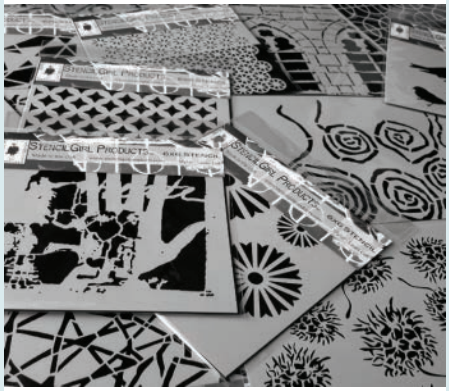

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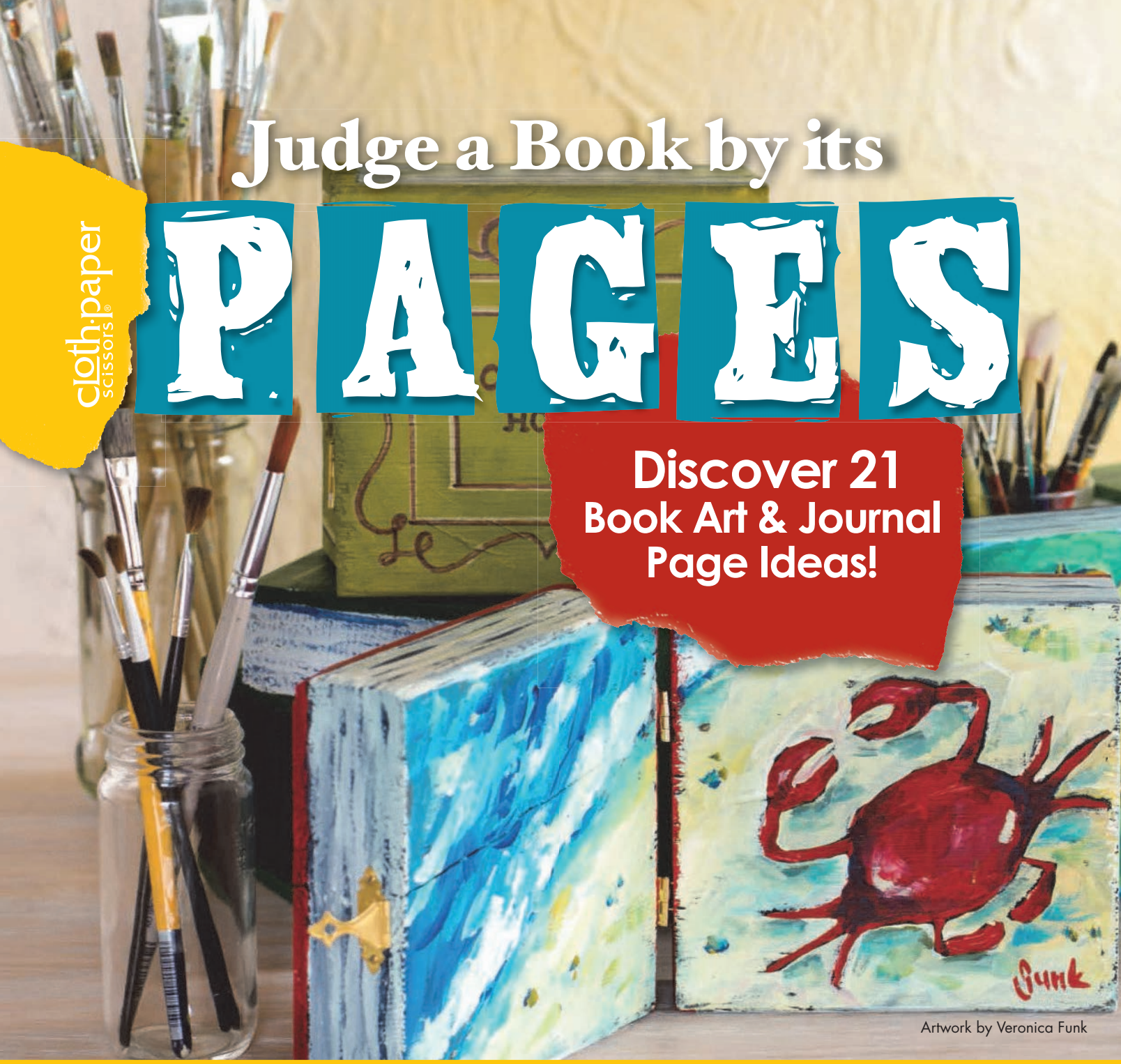

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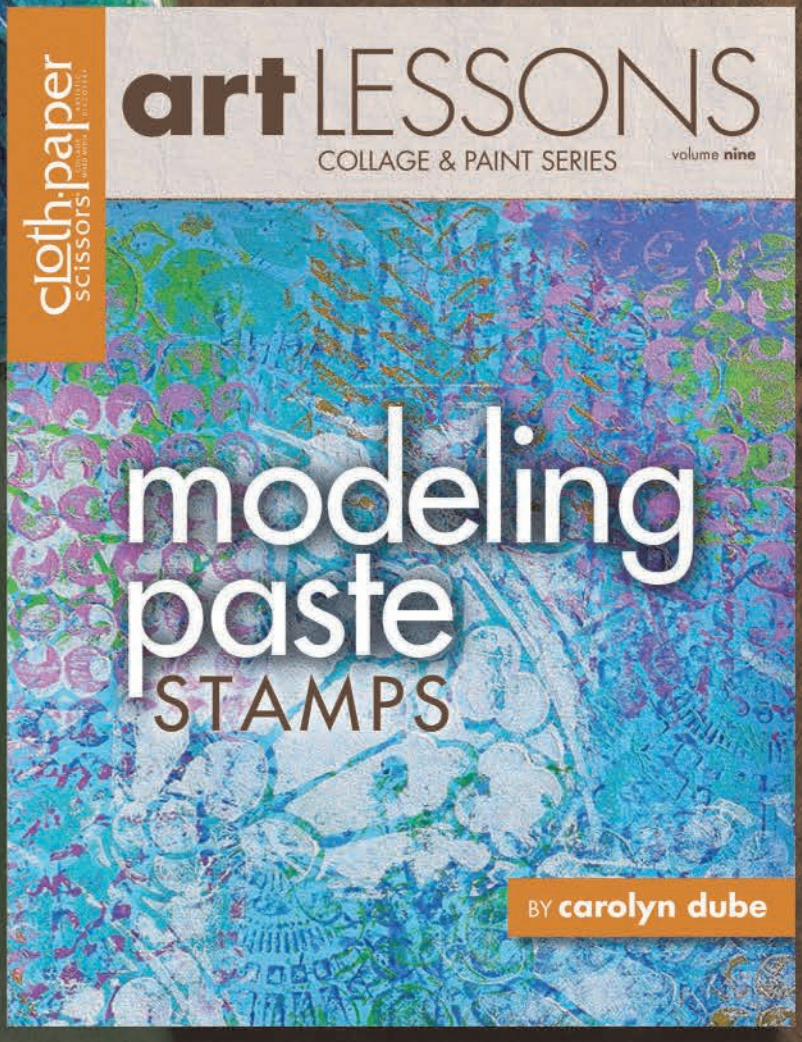

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INTERWEAVE

'first flowers'

BY joyce auteri

Photo by Joyce Auteri

For decades, I had a load of art supplies in my garage. I'd move, selling furniture, appliances—basically whatever wouldn't fit in the new place, but I'd never give up my art supplies. I kept telling myself, "When I'm retired, I'll start doing my art again." Sound familiar?

Well, one day in the fall of 2011, long before those Social Security checks would start, after I lost my mom and did much soul-searching, I made the big decision: bring the supplies in to the house and just do it. Just start. Now. For all I knew I'd be hit by a truck the next day, so now was the time to start. Not when I was retired or when I had the time. Now.

I didn't know what to do or how to get started, nor did I consider myself very talented. I knew I enjoyed creating, so I made some time and just started playing. I began to experiment with all kinds of media and texture gels and ephemera. I played on canvas, on wood, on matte paper, and on glossy paper. I played with transfers and stencils and old photographs. I played with everything I had collected over the years, and then some.

And then I fell in love—with ink.

I love the vibrancy of the colors and the way the ink moves. I love how ink almost has a mind of its own. I call this art "interpretative" because each viewer sees something slightly different in each piece I create.

I lay the inks down and, to a point, allow them to flow freely. Once they're dry, I wait until the colors tell me what they want to be. This might take days or even weeks. Once I have an idea of what the painting wants to be, I begin to manipulate the colors and/or paint with more ink.

I feel free now. I'm finally doing what I love, full time, and my art is making a lot of people happy. I have even sold some pieces. I'm happier than I've ever been, and this is just the beginning.

More than anything, I hope my story inspires you to do what you love, whatever that is. Don't wait for the perfect time or even a better time. The time is now. Take the time to make the time. What you think about, you bring about. Think abundance. Be joyful. Be soulful. Do what you love. ●

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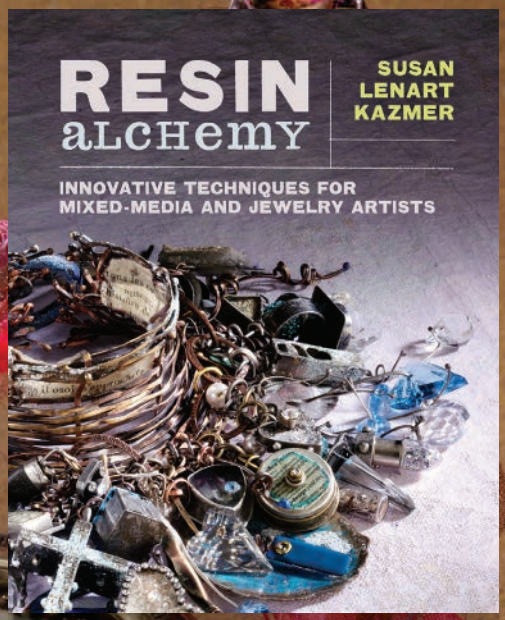

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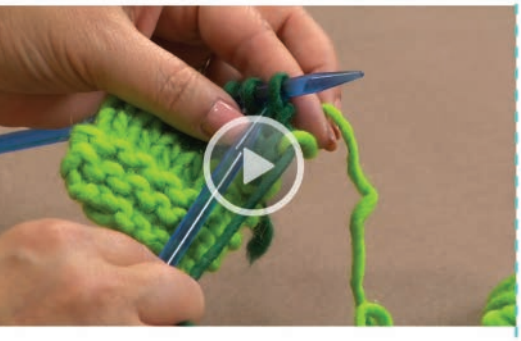

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